

ETUDE

the music

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ETUDE FOR APRIL

ETUDE will bring a veritable shower of features which will delight ETUDE readers of all ages.

WHAT TEEN-AGERS THINK ABOUT GREAT MUSIC

Deems Taylor, noted composer, music critic and radio commentator, has been conducting a wholly unique series of broadcasts in connection with the Sunday afternoon New York Philharmonic concerts. Musically gifted students from high schools all over the land have participated and have had their say. The results are captivating, and you can look forward to this activating article with great interest.

THE DOOR TO GRAND OPERA

Nine thousand singers have been heard personally by Maestro Wilfrid Peltier in order to select possible candidates for Metropolitan Opera Auditions of the Air sponsored by the Fanfare-Capeshart Corporation. Another conductor in musical history has had such a vast experience. In the April ETUDE he continues the remarkable story begun on Page 136 of this issue, and tells the reader just what must be done to secure an audition which may lead to fame and fortune.

ENGLAND'S FOREMOST COMPOSER

Ralph Vaughan Williams, England's greatest living master, tells in April why "America Holds the Hopes of the Musical World."

THE WORLD'S MOST REMARKABLE COLLECTION OF ORCHESTRAL MUSIC

Facts about the famous Edwin A. Fischer musical library of Philadelphia, which is one of the significant pillars of musical life in America, will be presented for the first time in the April ETUDE.

TOMORROW'S AUDIENCES

Hazel Griggs tells in highly original fashion how she trains little ones to make finer audiences of tomorrow.

ETUDE is back on schedule and the delayed dates of publication, to our delight, have gone the way of other war nuisances. Henceforth, ETUDE comes out on time.

ETUDE

the music magazine

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The Door to Grand Opera for Young American Singers

The Absorbing Story of "The Auditions of the Air," as Told by Its Brilliant Director

Wilfrid Pelletier

Conductor, Metropolitan Opera Association

by Jay Media

Part I

Of all the musical undertakings of the present century in America, none is more exciting or extraordinary than "The Auditions of the Air," made possible by the radio and by the genius of an American conductor of French-Canadian birth. This rise of Wilfrid Pelletier from a musician in Montreal, in the Province of Quebec, to rank with the foremost operatic figures of his period, has been one of the dramas of American musical history which has never been fully presented to our public. The results of "The Auditions of the Air" have already given the world a galaxy of new stars of first artistic rank, whose income since they were discovered and developed has passed the million dollar mark.

Maestro Wilfrid Pelletier, now one of the most distinguished of the world's operatic conductors, has had a career which is altogether different from that of any of the other conductors. He is a man of broad vision, great natural humility, engaging charm and sincerity, combined with a

warm heart and a happy sense of humor. By reason of his long international experience he has acquired top-most efficiency in his field. In addition to conducting regularly at the Metropolitan and conducting the equally difficult work of the Auditions of the Air, he is the Director of the Conservatoire National de Musique et d'Art Dramatique de la Province de Québec, in Montreal, and the Conductor of the Concerts Symphoniques de Montréal, where he is developing a new field in musical education with special appeal to Canadians of French extraction. His efforts which have produced so many fine talents. The valuable services of Maestro Pelletier have been secured by The Headless Pianist Company as its chief musical advisor. It is best to let Maestro Pelletier tell his own fascinating story of his musical upbringing in Canada, before passing on to the significant accomplishments of the "Auditions of the Air." This article cannot fail to have widespread interest.

—EDITOR'S NOTE.

I WOULD rather proceed directly to the discussion of the auditions of the Air, but if you insist upon knowing about my beginnings, I shall be pleased to give you a few notes.

I was born in Montreal in 1896 of a family of pronounced musical inclinations, none of whom were professional musicians. French-Canadian families are often large. I had seven nephews, three aunts, five brothers and two sisters. These with various cousins made quite an aggregation. Family life in French Canada is very closely knit, and the family depends upon itself, to a large extent, for social amusement. It often seems to me regrettable that residents of the United States do not know more about their French-Canadian brethren, who are a very hard-working, robust, vigorous, sincere, decent people who possess a native train quickness; and when they devote themselves to art they become great enthusiasts and often rise to splendid heights.

Music a Family Hobby

Music seemed to be the hobby of my family, and every Sunday my uncles and aunts assembled at our house early in the day. The men played many different instruments, enough to make quite a band, with the seven brothers and three other players from the outside. They were all amateur, but they did a creditable job, and so on. The gatherings in a small way represented a musical community like the old Meistersingers of Nuremberg. They never seemed to get enough music. They played all day Sunday and never tired. The women folks prepared the meals, and when the happy day was done, we all

looked forward to the following Sunday for another spree of music. Of course, in those days of no radio, no movies, and few talking machines, there was little else to do.

My grandfather, of course, was there at each rehearsal to give his blessing after the French fashion, and my father, being the eldest son, succeeded him. My Uncle Joseph was a priest, the first white man to be assigned to Cobalt, the mining district to the north. When he returned, he was put into a very poor parish where there were a great many Indians and crackards. One of the first things he did was to form a band, and in that way he was able to control the drink situation by giving the men amusement they had never had before. He called the band "The Fanfare of Temperance," and made each player sign a pledge not to take more than one drink a day. He collected the pledges and kept them, except that some of the Indians gave up their drinks during the week and took several big drinks on Saturday night. This discouraged Uncle, but he kept on with the band, which grew bigger and bigger. Finally he changed the name to "L'Alliance Musicale." The band procured uniforms, and the desire to become a better band grew stronger and stronger. It then became the official band of the Sixty-Fifth Regiment (Twenty-Second Fusiliers) and had a very fine military record in both wars.

Conductor at Five

The music that our home band played was of course none too ambitious, but it was the only music I heard, save that at church. Brought up from babyhood with such surroundings, I was literally "drowned in music." When I was no more than a little tot they put some of the trap instruments into my hands, and as soon as I could play the drums I did. I did not play the piano until I was strong enough to hold them. I was promoted to the drums at the age of four. That was a great musical triumph for me. Then, when I was five, they put a baton in my hands and told me to conduct the band. The baton had literally never left my hands since then.

My first piano teacher, at the age of seven, was Miss Ida Campbell, a Canadian pianist. Her name was Hera. She was the widow of Louis Morris Gottschalk, a very able teacher. Her discipline was strict, but her sympathetic understanding was unforgettable. She gave me a very thorough drilling in sight-reading, and this was the foundation of my ability to tackle any kind of score with delight. Then I came under the instruction of Alberto Diaz, a young French-Canadian who had been pupil of Alexandre Scriabine, and had great fondness for the Russian masters, Glazunov, Moussorgsky, Tchaikovsky, Glazunov, Mstislav, and others. We played their works arranged for two pianos, and the experience was a revelation.

They came to call me the best sight-reader in Montreal, and I was engaged in the theater and at the hotel. My first professional appearance was as a boy soprano in the Emilio De Gogorza, a baritone of Cuban ancestry who was born in Brooklyn. New York. De Gogorza was a most finished artist, and I learned many secrets of interpretation from him, particularly the art of divining the thought, in the case of a song, that the singer begins with the first note of the introduction on the piano and is not finished until the last note is sounded. That is to say, he is a unit, a duet between the singer and the piano. Every word the singer utters has a meaning, and the accompanist must catch that meaning as a part of the artistic whole.

In 1910 I heard my first opera from a fifty-cent seat in the top gallery of the Montreal Opera House. It was Ambroise Thomas' "Mignon." I was so entranced that from that time on it was my ambition to be an opera conductor. At sixteen I was engaged by the opera management as pianist, and remained two seasons.

The Province of Quebec established a musical scholarship for foreign study in Paris, and fortunately I won this scholarship at seventeen years of age. My experience was an altogether unique one, and I did not attend the Conservatoire de Paris, as I wished to study more intensively and fill out, instead, as I could, the weak spots in my previous training. I was very fortunate to come under the instruction of the three

great masters: Isidor Philipp for piano, Marcel Samuel Rousseau for fugue, and harmony, and Charles Marie Widor for composition.

Returning to New York on July 4, 1917, and feeling myself well equipped, I went from manager to manager, only to find that opportunities were painless. No one knows what depression means until he has gone through such an experience. Yet, as many leaders have found, the desperation of being without work is sometimes the impelling force which drives one on to success. When ex-President Hoover said, "I have known the despair of a fruitless search for a job," he touched the hearts of many men in high places who had gone from door to door seeking work.

After walking for days up and down Broadway, the great Sandelin engaged me as his accompanist, and I sang "easy street." Then I had the good fortune to play for the Polish singer, Mme. Anna Walska, who paid me most generously. The French conductor, Monteux, engaged Casaza to engage me as his assistant for the Metropolitan Opera, and I sang in playing accompaniments for the singers who came for auditions and for those preparing roles for performance.

The manner of conducting auditions for operatic aspirants is not so crude and so disheartening as my sympathy for the would-be singers was immediately aroused. The auditions were held in an empty, dark auditorium and the huge structure behind the proscenium was illuminated with one electric bulb before a miserable string of lights out of repair. The frightened aspirants came out and looked into the gloom, where there were a few ghost-like forms. After one had sung, there was a squeakulor voice which said, "That is all, thank you," and the singer left with a heart of lead. I always wondered if there were not a better way of holding auditions than that.

My salary at first was forty dollars a week. I was very glad to get this regular employment, although I had numerous outside engagements as guest conductor of the Ravinia Opera in Chicago (nine seasons), at the San Francisco Opera (ten years), and with the Chicago, San Francisco, Los Angeles, Cincinnati, and Detroit Orchestras, as well as the Concerts Symphoniques of Montreal, of which I have been conductor for the past ten years. My present home, however, has been the Metropolitan in New York.

In 1922 I made a trip back to Paris to study composition with Maître Henri Paul Busser, pupil of Gounod, Widor, and Franck. Mr. Busser was Professor of Composition at the Paris Conservatoire, organist at St. Cloud, and later conductor of the Garnier Opera, and was a remarkable teacher in every respect.

Through my years with the Metropolitan I have had the privilege of association with such master conductors as Bodenbach, Wolff, Serafin, Hasselmans, Panizza, Gennaro Papi, and many others. Later I became the colleague of Bruno Walter, George Szell, and Sir Thomas Beecham. I owe a special debt to Maestro Papi for giving me the first opportunity to conduct opera. After a tour of the Scotti Opera Company in 1919, I was still a very young man. Papi developed buritis in his arm, and persuaded Scotti, after many objections, to let me conduct "Carmen," which was one of my favorite operas. Scotti thought I had not had sufficient experience, but Papi overcame his fears, and the performance went well, so I was launched upon a career that had been ever my dream.

Up to the present I have conducted hundreds of performances and fifty-seven different opera scores. I cannot imagine a more exciting or delightful life. Every opera, every performance, is a new and thrilling experience. Never once have they been pertinaciously to



Photo by James Abresch

MAESTRO WILFRID PELLETIER

me. The moods of the players, the moods of the singers, and the moods of the ever-changing audiences present a new challenge each time the curtain rises. Putting on a new opera is like building a new house. No matter how experienced the artists, there is always a way of fulfilling their interest, their ideals, and their enthusiasm, which after all, is the great secret of fine conducting.

For some years it has been my great joy to know Maestro Arturo Toscanini, whom I regard as the greatest of operas as well as the greatest of orchestral conductors. More than anything else, from his smile, his eyes, his whole being, he is a kind-hearted human being. A strict disciplinarian, he nevertheless fires his artists with a kind of mystic fire through his own tremendous artistic sincerity and enthusiasm.

The Metropolitan Opera Auditions of the Air was an evolution. It originated in the popular Sunday night concert given at the Opera during the 1917-18 season. It is the result of the great labor of the Metropolitan artistic and commercial, of which I am only one. In 1935 Earl Lewis, then Assistant Manager at the "Met" and Jack Warwick of the Warwick & Lagier Advertising Co., heard the programs of American music I had been conducting; which introduced many young men and women singers to the public, and from this a plan was evolved which led to the creation of a series of contests on a national scale, which has turned into a great portal to the opera.

As indicated previously, I had accompanied all the singers in the regular auditions at the Opera since the first day of my engagement in 1917. At that time "tryouts" were frightfully dismal and discouraging to the aspirants. A great opera house is really a building, the equally large, soaring stage left behind by the proscenium. Imagine two huge buildings lit only by an electric bulb in front of a dilapidated piano. The young singer, naturally nervous, was supposed to fill this huge gloomy cave with glorious music. No wonder nearly all of them were scared out of their wits. The audience consisted of half a dozen members of the Opera staff, hardly discernible in the black hole beyond the orchestra pit. This (Continued on Page 195)



METROPOLITAN OPERA CONCERT GALA OF AMERICAN MUSIC

This concert, given March 27, 1932, by Maestro Pelletier at the Metropolitan Opera House to promote music in the American idiom, is a remarkable assembly of American talent. Maestro Pelletier is on the podium. The artists, from left to right, are: Edward Johnson, Frederick Jagel, Grace Moore, Queenie Mario, Nathaniel Shilkret, Gladys Swarthout, Lawrence Tibbett, and Arthur Anderson.

Etude Musical Miscellany

by Nicolas Slonimsky

STING Quartet playing is rated as the most serious type of chamber music. The players seldom smile, and look as though they were performing a solemn ceremony. And string quartets never have any fancy subtleties. To paraphrase Gertrude Stein, a string quartet is a string quartet.

Musicians who are truly enough to get hold of themselves by that unique American composition, Charles Ives, will have difficulty in refraining from smiles when reading the composer's indications in the score. The second fiddler will get quite a jolt when he reads in his part, "Joy! Joy! Joy!" at the time. Ralphy! All in the key of C. Or later on, "Great time, Ralphy! What an American!" Charles Ives is a typically American phenomenon. He lived practically all his life in Danbury, Connecticut, and his first musical impressions were received in a military band conducted by his father.

Although the music of Ives is unlike anything on a manuscript paper, his life reads like a page from a "Who's Who in American Musical Business." After being graduated from Yale, he joined an insurance company, which prospered, Ives wrote music for himself not caring much whether it was performed or not. Every piece Ives ever wrote carried an American story with it. The Concerto for Double Bass movement entitled "Danbury Hawthorne," The Alcotts, That's the most difficult composition ever written for piano. In the Hawthorne movement, the pianist is supposed to use a ruler to press down the keys to illustrate Hawthorne's Celestial Railroad. Only one pianist so far has mastered the entire Sonata, and has memorized it, that is Kirkpatrick, and he has dedicated it for Columbia.

Other compositions by Charles Ives also refer to American subjects. There are Three Places in New England, and Fourth of July, and songs with such titles as The Haunting at Stockbridge, Wall Whitman, and General William Booth Enters Heaven. At his own expense, Ives composed a symphony, nine hymns and fourteen songs, and distributed it gratis to any performer. He explained that the book was "thrown, so to speak, at the music fraternity, who for this reason will feel free to dodge it on its way—perhaps to the waste basket." Now it is a collector's item, and would fetch a handsome price on the black market.

Ives sometimes "A month in a Kansas wheat field and three years in Rome." And he frankly has little interest for European modern music, or any modern music for that matter. He was steeped in the classics, and in many of his works he quotes from them. He was asked if he had any musical training, and he replied, "I have none. But his own music is an alter-modernism that it takes a lot of living with it to penetrate its meaning."

Until quite recently the music of Ives had few and rare performances. Symphony conductors were afraid of it, because it was so rhythmically involved with simultaneous quotations from American airs that didn't fit in with the orchestra's regular. In one of his symphonic movements, there is an episode in which two village bands are supposed to be playing at the same time, but in a different tempo, so that one band plays three bars while the other plays four. The poor conductor is supposed to beat time with both hands in different directions, with the upbeat in the left hand coming against the downbeat in the right hand, and the downbeat of the left hand against the third beat of the right hand in march

time. No wonder a critic wrote, after a performance of this piece, that the conductor's right hand knew not what his left hand was doing!

Ives has not written any new music for the past twenty-five years, but it is only now that he is beginning to receive honors for his accomplishments of many years ago. And so it happened that in 1947 he received a Pulitzer prize for a symphony written forty years before! Time marches on.

American opera-goers are superstitious. The Teatro Regio in Turin decided to abolish the seat No. 13 in the orchestra and change the number to 12 bis.

There was a young man from

Who had a peculiar

He went out to

For the loan of an

Of an egg that was horribly

He explained his astonishing

That he used the malodorous

As a missile to silence a

From a jester's old overworked

It happened in Manchester, England, in 1858. A visiting opera company was scheduled to give a performance of "Tannhäuser" by Wagner. By mistake, the company had a set of costumes for "Tannhäuser" shipped to Manchester. As a result, the Alsatian peasants in the Wagnerian opera had to be dressed as medieval pilgrims.

A celebrated bass singer who was touring Russia in the early 1900's finished his last encore with a low F which he was famous. The audience burst into wild applause. When it subsided, someone shouted from the balcony, "Bravo!"—on a note an octave lower than the singer's note.

The hostess at a party introduced Carl Goldmark to a society matron, "Mrs. Goldmark, she is the composer of 'The Queen of Sheba,'" she said. "O, indeed," the lady replied, "and is that a very good situation?"

A music publisher received the manuscript of a song entitled "Why Do I Live?" He returned it to the composer with the following letter: "Sir, the answer to the query contained in the title of your song is: because you sent it by messenger boy."

Rossini was the greatest epicure among musicians. He regarded eating as a fine art. In one of his letters, he expressed his ideas on the subject with disarming candor:

"Next to doing nothing, I know of no more delightful occupation than that of eating, by which I, of course, mean eating properly. For the heart, eating is for the stomach. The stomach is the conductor, and leads the great orchestra of our passions; an empty stomach represents to my mind the bassoon or piccolo, grunting out discontent, or squeaking forth envy; a full stomach, on the contrary, is the triangle of pleasure and the kettle-drum of joy. As for love, I hold it to be predominantly the *prima donna*, the diva singing in our brain, her voice intoxicating the ear and filling the heart. To eat and love, to sing and digest, such are the four acts of the opera *buffs* called life, which vanishes like the foam from a bottle of champagne. Anyone who allows it to evaporate without enjoying it is an utter idiot."

What happens when subordinate clauses and commas run amuck, is demonstrated by advertisements that appeared in the Wanted and For Sale columns of a magazine in 1960:

Piano wanted, for a young lady, a beginner with carved legs.

Piano for sale—the property of a lady leaving England in a remarkably elegant walnut case.

The great Anton Rubinstein, even at the peak of his career, was always nervous before a concert. At his recital in London, a music lover accosted him in front of the hall with a desperate plea for an otherwise unobtainable ticket.

"I have a seat at my disposal," said Rubinstein, "but you are most welcome to it."

"Thanks a thousand times," exclaimed the music lover. "Where is the seat?"

"The seat is at the piano," replied Rubinstein.

It is a rare compliment to an artist when a concertgoer considers the price of the ticket too low for the performance. In 1937, the famous violinist, Jascha Heifetz, played a concert at Reading, Pennsylvania, a member of the audience stopped at the box office as he left the hall, and handed in a one-dollar bill. "What's this for?" asked the cashier. "I got more than my money's worth," replied the customer, "and I want to pay the difference."

A story is told about a cornet player named Hemenway, of Framingham, Massachusetts, that while filling in at a funeral home, he took time to play a series of brilliant variations on a march tune. "Where on earth did you get all those flourishes?" inquired the astonished bandleader. Hemenway pointed at the page which was covered with fly specks. "Right here. These flies that made up all these flourishes must have had an excellent ear for music."

In the year 1897, Richard Strauss published a song as a supplement to the magazine "Jugend." The title of the song was simply, "If." It was written in the key of D-flat major, but the end was in D major. To forewarn the musically orthodox, Strauss added this footnote at the end of the song: "Vocalists who wish to sing this song before the end of the nineteenth century are advised by the composer to transpose the last six bars a semitone lower, so as to finish the piece in the same key in which it began."

William Arms Fisher

(April 27, 1861—December 18, 1948)

Memorial Service at the Arlington Street Church, Boston, Massachusetts

Dr. Cooke's memorial tribute follows:

An impressive twilight memorial service for the late William Arms Fisher was held at Boston's distinguished and beautiful Arlington Street Church on January 4, 1949. The music was provided by John Woodworth, organist, and Henry Head, baritone, in the following program:

ORGAN PRELUDES*

CHORALE

Now let every tongue adore Thee

Bach

CHORAL IMPROVISATION

Whate'er my God ordains is right

Karg-Elert

AIR FROM CONCERTO FOR STRINGS

Handel

ANDANTE CANTABILE

Widor

CHORALE

What tongue can tell Thy glory, Lord

Bach

CHORAL PRELUDE

A Rose bursts into bloom

Brahms

ARIA

SLEEP, DARLING, SLEEP

William Arms Fisher

THE SLEEP PRAYER

Russell E. Sanborn

INCORONATION

REV. DANA MCCLAIN GREELEY

ORGAN: GOD'S TIME IS BEST

Bach

TRIBUTE

JAMES FRANCIS COOKE

Solo: REST, PILGRIM, REST

William Arms Fisher

Rev. DANA MCCLAIN GREELEY

PRAYER

Dvorák-Fisher

Words and arrangement by William Arms Fisher

BENEDICTION

In PARADISEM

Mulet

ORGAN POSTLUDE: In PARADISEM

Mulet

Those who were brought up to look upon death as a kind of haunting ogre always suffer deeply. Not since my childhood have I feared death. When only a little lad one of my companions passed on. First I was inconsolable. But a great clergyman, Henry Ward Beecher, preached that if we could only complain to the tender children present that death was not a terrible thing, but a beautiful release. He was one of the little ones in quiet and measured words that when one has suffered pain so that it could no longer be endured, the Angel of the Lord descends, kisses the eyelids of the sufferer, and carries his soul away. It was a moving vision of heaven, rest that a little child could understand. I believe that anyone who heard his words ever forgot them.

William Arms was deeply convinced that he was going home to a new life. I am sure that he was well aware of the epitaph upon the grave of Mark Twain: "Death, the starlit pathway between the friendships of yesterday and the reunions of tomorrow."

Shelley saw life as a kind of nebulous screen between this world and another. He wrote:

"Death, the veil which those who live call life. They sleep, and it is lifted."

The veil is now lifted for William Arms, and the mysteries, to which through the years, he gave far more thought than do most men, are now made clear to him.

It is most difficult to encompass in a few words the long lifetime of achievement of such an able and idealistic a personage. As often as critics we must seek the highlites, but to know him best will think of all that is outstanding of any type of American gentleman of rich culture. His dignity, his poise, his courtesy, his aristocratic gentility, his pride in the



Photo by Harris & Ewing

WILLIAM ARMS FISHER

tasks he undertook and his belief in the best in American art, were always distinguished.

Next we think of his devotion to higher scholarship, his love of painstaking research; his precision and his taste were responsible for an enormous contribution to American musical art. His was the privilege of helping to develop the younger American composers. He was the honor to produce many monumental works, including one of the greatest achievements in music publishing. Apart from his major gifts as a music composer, he was the author to write moving verse for a song, "Goin' Home," which he set to a tune by his great teacher, Antonín Dvořák. So popular was this poem, and the comment of the splendid Czech master's "New World Symphony," became, that many have thought that "Goin' Home" is an American folk song of the spiritual type and that Dvořák borrowed this theme, which of course, was really original with the composer.

William Arms was born in San Francisco, where he studied piano, harmony, and counterpoint with John Morgan, a well known organist of that day. Later, he studied canon and fugue with our American master, Horatio W. Parker, later Professor of Music at Yale. He then studied singing with the eminent English voice teacher, William Shakespeare. Finally he studied composition with Antonín Dvořák, who was studying in New York City with Antonín Dvořák, later becoming Dvořák's assistant at the National Conservatory where the faculty of that institution ranked with the greatest music schools of the world. He was Dvořák's favorite pupil and companion in America. On the night of the first performance of the New World Symphony, William Arms sat in a box with the master. For a time he also taught singing in New York and



BOSTON'S HISTORIC ARLINGTON STREET CHURCH
This famous church, known as the William Ellery Channing Church, was founded in 1729 as "The Church of the Presbyterians in Long Lane."

MARCH, 1949

The Teacher's Round Table

Mozart Fantasy

At the present time I am studying for the first D minor by Mozart for a piano competition next spring about the way in which it must be played.

In the chromatic scale of the round piece, would you like me to start slowly, get faster with the crescendo, and then slow down again as you finish the scale, so as to be playing rather slowly as you end the following *tempo primo*? I would like to know that way, too. I don't know what the judges would say about it. Do you think I should follow the tempos given, or should it be played a little faster? It think it's some encouragement to follow with the tempos given. Thank you very much.

—(Miss) R. E. H., Washington.

Here's a welcome question, for it involves one of the most difficult pieces ever written by Mozart. Sure, it is comparatively easy to play, and short too; but what beauties are contained in these few pages! It is in turn dramatic, profound, brilliant, graceful, joyous. It also calls for a wide range of tone coloring and varied attacks. Really, it is a "must" for anyone who wants to really realize the genius of the Divine Master.

As to your ideas regarding the chromatic scale: my congratulations. Yours is the proper way to play this passage and other similar ones. Flexibility is advisable, for Mozart (and Beethoven, too) often wrote out in actual sixteenths, eighteenths, and even thirty-second times with numerals for uneven groups—free, cadenza-like measures for which modern composers would use a more convenient notation in small type, with no bars at all.

For the tempos, you may suit yourself. Play as you feel. The metronome marks reflect the conception of the editor only. Other editions will have different markings.

What will the judges say? If all depends on whether they are artists or pedants. For fairness' sake—and your own—I hope they belong in the former category, and are not the kind Debussy had in mind when he once proposed that "first, the examiners should be . . . examined!"

Octaves Glissandi

In Beethoven's "Fur Elise," Op. 59, I find glissandi in octaves for both hands, and also an alternative suggestion for playing them. Do you consider this alternative a satisfactory way of doing it? Would a good pianist play it in that way? The hands seem too small for the octaves. —(Miss) W. B. B., New York

Glissandi in octaves were easily performed in Beethoven's time (and even Weber's), when the instrument was not yet cause of the easy and extremely reliable action of the keyboards. But with our modern construction they have become exceedingly difficult. I know of only a few concert grands, made with special action, on which they are at all playable.

Conducted by



Maurice Dumesnil, Mus. Doc.

Eminent French-American
Pianist, Conductor, Lecturer,
and Teacher

in some cases, but rearranged in a reduced form.

The teacher book is a good one to use. And since you know harmony yourself, why couldn't you be your friend's guide, showing her how to leave out one note—or more—here and there? If this is done cleverly and correctly, the chords will sound as good as the original ones, and the enjoyment she will receive from the music she loves will brighten her life in the years to come.

Wants Basic Harmony

Will you please give me the name of a good, first class book on harmony that will prepare one for writing music? There are so many harmony books on the market, and I have had little fortune in books and still find one's self deficient on the subject, a most important one as you stated in your Omaha class. Thank you very much in advance for your help.

—(Miss) R. L., Iowa.

Yes, I can recommend a fine book which will get you started just right: "Harmony Book for Beginners," by Preston Ware Orem. It has several opportunities for practical application. And he impressed me as a musician of great knowledge and an educator of high ideals. The way in which Orem's books are presented is simple, progressive, and easy to understand. Where other theorist become entangled in a labyrinth of numerous pedagogic, he remains clear, concise, and lucid in his approach. Provided you proceed carefully and study each lesson diligently, you will have no trouble in acquiring a good knowledge of basic harmony.

Since you mention your desire to write, I ought to call your attention to another fact concerning composition: if harmonic progression is planned to "parallel," both are equally entitled to "vertical" treatment. When at one time Vincent d'Indy decided to teach counterpoint and fugue exclusively in his composition class at the Schola Cantorum in Paris, the result proved so unsatisfactory that he soon abandoned harmony to the curriculum. So, as will be seen in the study of another Orem book for further study, "The Manual of Fugue" will lead you through the intricacies of fugue construction in a short time, and this will prove most valuable to you. Both books mentioned may be secured through the publishers of ETUDE.

Debussy himself recognized the necessity of such a study. He entered a contest at the Conservatoire and in 1882 won an "honorable mention." Although he can only be partially refuted,

unglamorous, this modest award enabled him to say jokingly later on: "If I never write a fugue, it's because I know how to write one!"

Moderistic Scores

Recently my teacher told me to practice the scale of C Major with the right hand, and the C-sharp Major Scale with the left hand at the same time. It sounds very odd to my ears and I am puzzle. Do you think it is advisable to practice scales that way? I would very much like to have your valued opinion.

—(Miss) L. E. W., Oklahoma.

So this sounds strange to your ears! Well, it isn't any more discordant than what we currently read in new musical publications, or hear in concerts and over the air. If you persist in this practice your ears will become accustomed to the queer sort of consecutive motion. It is advisable to do so. Why, certainly, and here's the reason: musically and mechanically speaking, this process is "against the grain"; it "rub's the wrong way." Therefore it is valuable, because in order to overcome this unusual difficulty one must develop great flexibility of muscles and brain. After all, it's only one more application of the saying: "He who can do most, can do least."

But I would go farther than these contrasting Minor seconds. While one hand plays the C Major scale, why not play all other scales with the other hand, including the Minors. (Interesting, this fight between Majors and Minors!) Then you can use any key for your basic scale; use the C Major fingering everywhere, regardless of the key signature, and instead of positions, or use it only in one hand, with the normal fingering for the other; play three against four (one hand going up three octaves, the other one four); cross hands; and never forget that "variety" is the essence of effective practicing.

Incidentally, the above is not recommended for the early grades. But ambitious advanced students will find it very profitable indeed. After some ten minutes of "polytonal" practice, just try a plain scale for fun; your fingers will fairly fly over the keys! And if your ears are sore? Well, relief is near at hand: play a beautiful Adagio by Mozart.

Crossed Hands

In Gershwin's *Rhapsody in Blue*, Page 17 in my edition, this particular part is to be played with crossed hands. Would you please tell me whether the right hand crosses over the left, or vice versa? Is there any specific rule regarding crossing of hands?

—(Miss) M. de L., California.

No, there is no absolute rule regarding passages with crossed hands, and you must invent your own and select whichever arrangement will prove most convenient. Different pieces will demand what seems to be contrary realizations. Each one is entitled to his own conception, of course, and crossing—like ordinary fingering—is determined by the individual's shape and length of hands, fingers, etc.

Why not try various possibilities and find out which one goes most easily into your fingers? You cannot go wrong that way, and additional practice will likely demonstrate that your choice was correct.

—(Miss) W. B. B., New York

Your question is most welcome, for it gives me an opportunity to bring a gladdening cheer to many who find themselves under similar handicaps. Please tell me from what you have in mind, and I will do my best to help you. Composition and study she certainly will be able to play hymns. This kind of musical composition does not call for a strict observance of the chords as they are written. They can be only refuted,

Will Music Festivals Regenerate France?

How Dramatic and Musical Spectacles Are Awakening a Great Nation

by Victor I. Seroff

FROM Hollywood Bowl and Tanglewood, to Budapest and Athens, outdoor performances during the summer festivals very often win the favor with music-loving audiences. The thousands of enthusiasts who attend these intellectual barbecues are thus witness of the fact that they hear and see much better presentations of the same works in the metropolitan cities during the regular winter season; but the smoky tang of the outdoor spectacles somehow seems to lend an added enchantment to the group of such outdoor drama and music festivals is developing in the United States. Although the three festivals work independently except for the dates of the performances, they complement each other in building one comprehensive whole—the Festival in Provence in the south of France. The idea of making Aix-en-Provence another Salzburg is being developed in the minds of people in southern France today.

Victor Chabrier, a Parisian, two lawyers from Marseille, who have been working on a scheme for the project, but it took the energetic Comtesse Paillé to give it a real star. La Comtesse Jean Paillé (mother of Princesse Dolly Murat) lives in her Château de Montredon and has been known for her patronage of the arts. She arrived early last spring in Aix accompanied by two concert and theater managers from Paris and without any preliminary fanfare said "Let's do it."

A Festival in the Making

I have often been asked, in both Europe and the United States, and have even received inquiring letters—as to how one goes about the development of a festival, how much it costs, and so forth. I think the answer is furnished in this brief account of the Aix Festival.

Aix-en-Provence was once the capital of that rich area where the old and tired French families had their country seats and still have their castles. Aix houses one part of the Marseille University—the law, literature, and the arts, while the faculties of science

and medicine are in Marseille. Aix also boasts of the annual spring water that is believed to cure innumerable ailments—the only water I have ever drunk that actually does taste like a liquid.

And the city is all, as otherwise, Aix suggests a small town in Colorado, for the surrounding hills, vegetation, and climate are remarkably similar. "Aix can become another Oxford," said one of the local citizens who is intensely interested in the setting up of his home town. "Paris is too gay for the young students," he added. "Aix is a town of good-looking people, and the government took over the management of the Casino in Aix, after the death of his father-in-law in 1938. He was a German prisoner during the war and had plenty of time, he told me, to ponder the problem, "What's it all about?"—meaning life in general, not the Casino, I am sure.

On his return home he decided to create an atmosphere in Aix that would attract artists and he, too, dreamed of Aix as the coming art center of France. When the Comtesse arrived with her two enterprising Parisian theater managers, he offered the full cooperation by putting at their disposal the Casino premises, restaurants, little theater and business connections, with the simple admonition that they "go easy the first year." He is also director of the festival, and the Comtesse, a lady of generous proportions, in her fifties, circulates with great gusto among artists and critics after each performance, expressing in her husky voice both praise and encouragement.

From the way she talked to me it was evident that she feels entirely confident in the progressive success of her pet project. At this year's festival budget, amounted to only six million francs (about \$20,000), the performance was conducted on a relatively small



"THE MARTYRDOM OF ST. SÉBASTIEN"
Produced in the Roman Theatre at Orange



THE THÉÂTRE ANTIQUE AT ORANGE

The great wall is 114 feet high and the auditorium seats 11,000 people.

scale. Aix is not Bayreuth with Richard Wagner's name, nor Salzburg with Max Reinhardt and Richard Strauss as inaugurators. It is not Prague, where formerly East met West, nor Edinburgh, which could afford to act as host for two or three theatrical companies as well as several orchestras from the European Continent.

Concerning the Performances

Aix could not afford to invite artists of international reputation, but could only offer its quiet location in the Cézanne country (as natives like to refer to it, for Cézanne did live and work in Aix and several of his canvases represent the country in the region of Aix) and the "bonne volonté" of its citizens to provide music for its own sake and to perform to it with a re-ligion that is unique. All the performances were conducted outdoors in the court of the Archbishop's palace, the court of l'Hôtel de Boyer d'Egues, or in the court of the Museum of the Tapisseries. Of the one week festival program, the presentation of Mozart's "Così Fan Tutte" was the most completely satisfying. It was given in the court of the Archbishop's palace where a small stage had been erected against the outside wall with a charming awning over the stage—all very much a la Salzburg. Hans Rosbaud, an Austrian by birth who, after the war, took over the Munich Philharmonic, and who should be given full credit for the wonderful programs given in the Bavarian capital, came to Aix and for three weeks led "by hand" his operatic ensemble through some twenty-five rehearsals.

Singers were engaged from La Scala (not the best ones, of course), but the orchestra—forty-five members in all—was composed of the (Continued on Page 196)

Winter's End Radio Programs At Their Height

by Alfred Lindsay Morgan

RADIO belies the frequently quoted line of the English poet, Thomas Campbell—"Coming events cast their shadows before." Radio events cast their shadows before, but the best are strengthened by what has gone before. We remember a program enjoyed and chalk it down in our memory. How strong a part memory plays in the turning of the dials is proved by changing program ratings. When remembered pleasure is not constantly substantiated in repetition of old radio broadcasts, appointments are made to spite the natural assumption of the amateur listener—personalities alone do not sustain interest in leading programs. The content of the program also counts. In all types of radio entertainment interest has to be sustained. One poor program can greatly alter audience appeal. So to paraphrase that poet's line, in radio, "the best cast their shadows before, most eagerly awaited."

Hence there are ineffacable shadows of the past, which time does not always help to dim when they are no longer anticipated events of the morrow. For this reason one laments the now defunct broadcasts of the Philadelphia, Boston, and Cleveland Orchestras and that the present-day broadcast of the singing of the past "Invitation to Music." The lack of sponsors has removed too many fine programs. True, three major events of the week remain—the Saturday broadcasts of the Metropolitan Opera and the NBC Symphony, and the Sunday program of the New York Philharmonic Symphony Orchestra. But to American listeners who have so long been used to radio events crowded into two days' time—do not suffice. There is just reason for critic Virgil Thomson's recent assertion in the New York Herald Tribune that radio, in general, "is gravely misusing its privileges with regard to serious music and skimping its obligations." The only major musical event of the week sponsored by a radio company—the NBC Symphony—now heard at a less desirable time because of loss of sponsorship. Yet, the National Broadcasting Company deserves credit for continuing its famous symphony broadcast in the face of hard times and reluctance of commercial sponsorships of such an eminent musical offering. The lamentable fate of the Columbia Broadcast Company has not shown signs of generosity to radio listeners and retained its famous "Invitation to Music"—a program that which company could point with the greatest pride. Marked in the memories of many of us are the countless hours that "Invitation to Music" made unforgettable for program presentations of works either unknown or little appreciated.

Out of the many fine radio offerings during the Christmas season of 1948 there remain three memories that deserve recalling, though anticipation of repeated events is a long, long way ahead. On the Thursday before Christmas, the Fred Waring Show brought "The Song Before Christmas," a truly fascinating program. It was a combination of Biblical verse and in the Christmas music of eight centuries and many nationalities. The script was organized and arranged by Roy Ringwald, of whom a word or two is in order. For quite a number of years, Mr. Ringwald has been making unusual choral arrangements for the Fred Waring Show. "The Song Before Christmas" was a success. The Scherzo section frequently plays a strong part in the Waring programs, and to some listeners it is often judiciously exploited. In the Ringwald arrangements presented, we usually discern the fine hand of a sensitive and



ERICH LEINSDORF

alcade of America," heard on December 20. Christmas carols are as cheering to the holiday season as door and window decorations—as the lighted Christmas tree itself. They inevitably gladden the heart and evoke nostalgic memories. The DuPont Chorus, made up of one hundred seventeen wonderful voices under the direction of Frank J. Clark, Jr., gave a memorable program that merited more than the one-time spot it received on the airways. Incidentally, Mr. Clark, able conductor of the chorus, studied piano, direction and radio technique with Fred Waring.

The third Yuletide program which we recall with pleasure was one of early music of the Christmas season, played by E. Power Biggs on the Baroque organ in the Germanic Museum, Harvard University

RADIO

(from whence the broadcast emanated) and four members of the Harmon Society of Ancient Instruments—Vassilieff, trob viol, Albert Bernard, deunt viol, Alfred Zighera, viola da gamba, and Gaston Dufresne, violone. The feature of this charming half hour of music (so appropriately heard at 11:30 P.M. to Midnight on Christmas Eve) was the performance of the Christmas Concerto for Consort of Viols and Organ by the eighteenth-century composer, Francesco Manfredini. Mr. Biggs, throughout the month of December, brought his audiences unusual and seldom-played works devoted to Christmas, from the vast organ literature. This proved a welcome variation in programming and one which might be pursued further with good results.

Just when many of us were despairing that no programs in adult music education would be forthcoming this year, the National Endowment for the Arts announced its first week "Pioneers of Music" series, a new step in home-study phase of the "University of the Air." This new series, presenting programs by leading orchestras throughout the nation, began on February 5. The plan behind the programs is a survey of "pioneering" movements in orchestral music, and the first program, entitled "Pioneers of Harmony," played by the Kansas City Philharmonic Orchestra under the baton of Hans Sander, presented by Monteverdi, Beethoven, Debussy, Schoenberg, and Stravinsky—all innovators in harmonic development. "Pioneers of the Symphony" followed on February 12 with music by Stamitz, Haydn, Beethoven, and Liszt performed by the Baltimore Symphony Orchestra conducted by Reginald Stewart. February 19 brought "Pioneers of Orchestration" with music by Gossec, Gluck, Beethoven, Berlioz, Wagner, and Brahms, played by the Columbus (Ohio) Philharmonic Orchestra directed by Isidor Solomon, and February 26 illustrated "Pioneers of Romanticism," with works from Weber, Mendelssohn, Schumann, and Wagner, rendered by the New Orleans Symphony Orchestra conducted by Massimo Freccia.

The new "Pioneers of Music" series is designed as part of NBC's long-range scheme to provide organized education for people at home everywhere in the United States. The series is planned under the guidance of the College of Music of the University of Southern California. In accordance with arrangements made by the NBC network with Max Krone, director of the College of Music (USC), the University issues weekly bulletins to other schools, and reads and returns to home-study centers all reports regularly submitted. A handbook, written by Ernest LaPrade, NBC director of music research and network supervisor of "Pioneers of Music," is also issued. There is a registration fee of ten dollars for all who wish to participate in the home study. This seems a notable educational project, which not only is decidedly worthwhile, but also is quite enjoyable. It is unfortunate that the broadcast is played only during a quiet time—Saturdays from 3:00 to 4:00 P.M., EST, as the opera broadcasts interfere or vice versa, according to the way one reasons. It is our hope that a large group of listeners will turn their dial to this unusual hour of music, for the idea behind the series—to trace the evolution of orchestral music from the beginning of the seventeenth century to the present—cannot fail to sustain interest and further develop music appreciation.

The programs for March and April are as follows: March 5—"Pioneers of Program Music" (Beethoven, Berlioz, Liszt), the Buffalo Philharmonic Orchestra, Stravinsky, conductor; March 12—"Pioneers of Nationalism" (Ockel, Smetana, Grieg, Albéniz, Villa-Lobos, Gilbert), the Utah Symphony Orchestra, Maurice Abramovitch, conductor; March 19—"Pioneers of Impressionism" (Debussy, Delius, Griffes, Ravel), the Indianapolis Symphony Orchestra, Fabien Sevitzky, conductor; March 26—"Italian Pioneers" (Locatelli, Spadella, Respighi, Casella), the San Antonio Symphony Orchestra, John Reiter, conductor; April 2—"French Pioneers" (Lully, Rameau, Berlioz, Debussy, Milhaud), the Pittsburgh Symphony Orchestra, Dimitri Bekaleinikoff, conductor; April 9—"English Pioneers" (Purcell, Handel, Elgar, Williams, Britten), same orchestra and conductor; April 16—"Czech Pioneers" (Smetana, Dvorák, Weinberger, Martinů), Rochester Philharmonic (Continued on Page 201)

ETUDE

NEW CONDUCTORS

"DICTATORS OF THE BATON." By David Ewen. Pages, 310. Price, \$3.50. Publisher, Ziff-Davis Publishing Co.

A completely revised and expanded edition of a work reviewed in ETUDE in January 1944, including portraits and biographies of new conductors recently come into prominence.

MUSIC IN RETROSPECT

"MEMORY MAKES MUSIC." By Margaret (Mrs. Winthrop) Chanler. Pages, 171. Price, \$2.50. Publisher, Stephen Paul.

It would be hard to imagine a book of musical recollections with more innate charm than this work by a lady of eighty, with fourteen great-grandchildren and forty-eight descendants. Henry James called her "the most truly cultivated woman in America" with splendid training, high intelligence, and large means, this American Brahmin of music lived abroad for years, and her life span carries her from her childhood in Rome in the Seventies right down to the latest Broadway jazz. Her critical appraisals of the music of her time are acute and humorous.

GROVE'S BEETHOVEN SYMPHONIES AGAIN

"BEETHOVEN AND HIS NINE SYMPHONIES." By George Grove. C.B. Pages, 407. Price, \$7.00. Publisher, Oxford University Press.

Mr. George Grove, famous for the great Grove's Dictionary of Musicians, wrote the Analytical Program Notes for the Crystal Palace Concerts for forty years. An engaging writer and an indefatigable student, he culled from his voluminous notes material for this splendid work, which was first published in 1896. The work was out of print for some time, but we are now happy to announce that this valuable book is again available.

THE VOICE OF EXPERIENCE

"EDUCATION FROM WITHIN." By M. Barberoux-Parry. Pages, 82. Price, \$2.00. Publisher, Christopher Publishing House.

Mr. Barberoux-Parry, a highly intelligent and experienced teacher of singing, and author of the misfortune of losing his voice, has found a method by which she might be saved others from a similar fate. She has developed a kind and enthusiastic following and her latest book, as in the case of her former works, is largely an expression of her personal findings, which she has developed into the Barberoux System.

THE SEERSHIP OF RICHARD WAGNER

"ESOTERIC MUSIC, BASED ON THE MUSICAL SEERSHIP OF RICHARD WAGNER." By Corinne Heline. Pages, 274. Price, \$3.00. Publisher, The New Age Press.

This unusual book is a serious attempt to read into the mysterious Wagner the doctrine of the esoteric Brotherhoods, with the theory that there is a White Brotherhood which represents good, and a Black Brotherhood which represents evil.

The writer, who hails from Hollywood, the grade center of jims and brooks, says, "The Schools here spoken of are institutions belonging to the inner or spiritual world, and not the exterior bodies belonging to this, the physical world. The great difficulty for many people is to understand the relationship between the spiritual and the physical world. The two are not mutually exclusive, but exist in a united state, the higher interpenetrating through the lower, and the lower through the higher. These worlds or planes of being are continuously intermeshing and reacting one upon the other, for the wheel of Rebirth turns unceasingly, carrying the embodied up into the psycho-spiritual levels and the so-called 'dead' down again into materiality and embodiment."

She states the provinces of the White Grail and the

Etude Music Lover's Bookshelf



by B. Meredith Cadman

NORSE HEROES

"FOUR SONS OF NORWAY." By Helen Acker. Pages, 225. Price, \$3.00. Publisher, Thomas Nelson and Sons.

The history of Norway from the days of the Vikings has been the basis for sagas which have filled thousands. Miss Acker has selected four sons of modern Norway, Ole Bull, Edvard Grieg, and Friederich Heftner, and has storyed their lives in this interesting volume in highly colorful prose. The field will prove a new one to most musicians. It is significant that two of the four modern heroes are musicians. Her biography of Grieg is particularly well done. Miss Acker was formerly Instructor in Current Literature at the University of Minnesota.

GREAT MUSICAL PAINTINGS BY THE MASTERS

"MUSIC IN PAINTING." By Lawrence Howard. Pages, 24 (sheet music size). Price, \$1.95. Publisher, Pitman Publishing Corporation.

Lawrence Howard has selected ten outstanding paintings of musical subjects by Pablo Picasso, Auguste John, William Hogarth, Antoine Watteau, Louis Le Nain, Georges Seurat, Raphael, Roberti, Cosima Tura, and Matteo Giovanni, and commented upon them with rare critical insight. The publishers have presented the paintings in full color, making this book a delightful gift.



The Famous Painting of Madame Guilhermina Suggia by the Noted English Painter, Augustus John

The Pianist's Page

by Guy Maier, Mus. Doc.
Noted Pianist and
Music Educator

Some Thought-Checks

DURING classes and lessons, in trains on tours, in letters from thinking teachers and students, the first thing in the morning, late at night, the little thoughts pour in . . . Here are some which I hope you will find helpful:

V1. Only the finest artists have the courage to play their shining pieces slowly and softly enough. Ordinary pianists are too insensitive, uncontrolled, or timid to play lyric pieces at a truly slow tempo; it takes a first-rate pianist to produce not only a true *pp* but to play sustained *pianissimo* often and long enough.

Any piano-thumper can play fast and loud. That's all you need or care about. Soft slow heart-warming, and emotionally moving control represents one of the most sublime art-telic. Have you ever observed how hearers in a concert hunger for clear, fragile *pianissimo* and how they savor it in hushed absorption when an artist satisfies their craving?

If your controlled *pianissimo*, however delicate, is audible to you, you may know that you are projecting it in the best way. Trouble is that the hearing of most pianists has so degenerated through years of thumping, percussive practice, and constant exposure to the impurity of the piano tone that they play *mp* or *p* instead of *pp*, and let it go at that!

V2. It is not enough to play musically. Many pianists play *musically without playing the music*. With slick, surface sheen they create the illusion of capturing the composer's essence, thereby fashioning a spurious beauty and setting false standards. Their performances are glibly musical, to be sure, but to play *musically* is an art. There are not aware, for example, that the works of Beethoven and Brahms must be recreated in vastly different styles of thought and presentation. There is little or no difference in conception between their Chopin and their Schumann; and their brilliant Bach disarrangements must just as well have been created by Liszt. Just because they often succeed in flimflamming critics and audiences through life-long careers.

To achieve an understanding of a composer's style requires a lifetime of intense, intelligent searching. The works of every great composer manifest a wide divergence of styles, each of which is unique. The kind of interpretation that the Mozart Sonatas in E flat (K. 333) and A minor (K. 310) exact almost diametrically opposite intellectual and emotional qualities and dynamic conception, and call for quite different methods of technical projection. Both are Mozart; yet any attempt to transfer the style of one to the other will result in failure.

So it is also with two sets of extremely kindred works as the Fantasias in D Minor (K. 397) and C Minor (K. 471). The texture of the former is spare and stripped, its throbbing, bleeding heart unbared with every note in hopeless tragedy. Its brief, concentrated intensity requires one set of capabilities from the pianist's mind and finger; the long, diffuse, yet also tragic Fantasy in C Minor with rich texture, epic style, and episodic form demands quite another. Each Fantasy stands on its own plane.

And can anyone assert that the roccoco D Major

Concerto (K. 587) even with its grandiose "Coronation" will flourish under the heroic treatment demanded by the more majestic Concerto in E flat (K. 482)?

So, watch out. Don't think because you have captured the spirit of one or a few of a composer's compositions that the door is opened to the others. You may find it slammed in your face if you use a similar approach.

An dissertation on the "style" of a composer is only an elementary introduction to the meaning of his works. Its function is solely to stimulate the student to deeper study.

V3. Here I am reminded of a shocking experience . . . At a well-known woman's college, Mozart's "Coronation" Concerto was played by a brilliant young artist on an orchestral program after he had also played Prokofiev's Third Concerto. Next day the concert was discussed by students, one of the music department's theory and "appreciation" (here I designate that word) class. Upon being asked which concerto they preferred, the students were overwhelmingly voted for Prokofiev. "Why?" the instructor queried. "Because the Prokofiev Concerto has more melody?" was the astonished reply.

This is indeed a lamentable state of affairs. If the students, in choiced between (say) Brahms or Bach and Prokofiev, chose the Russian, I could at least condone it, since un schooled hearers often complain that Bach, Brahms, and Beethoven lack "melody"; when it is simply an overabundance of thematic lines that confuses or frustrates them. But Mozart? Who else sings so straight from the heart? Where else can you find such soaring of direct, unadorned, dignified melody?

The only explanation I can find for such utter musical depravity is in the deplorable education of our youth—home, school, movies, radio. All listening has been overlaid with so much extraneous sight and sound material that pure, unadulterated melody goes not only unnoticed but actually unused.

The true answer is that it is the young people of a new generation who can only hear melody with sound effects. Mozart, alas, only sings with the still, small voice of God. (See *I Kings 19:11-13*). The youth of our day cannot hear beyond God—because of the racket.

Let's start "Musical Enquiry" classes for young and old; and let's begin by bringing in Prokofiev, German, and French sound effects which they understand; then work patiently back to Schumann, Schubert, Beethoven, Brahms, and the others, holding out Mozart for the post-graduate course. He and his divine melodies will remain incomprehensible until we have first implanted some understanding of his eminent successors.

V4. Recently I came across the first instructions given to us rookies of the Coast Guard Reserve at the range where, in the late war we were beginning target practice with our 45's. The little pink slip says:

1. Concentrate exactly on what you are doing.
2. Do everything always the same.
3. Above all, keep your eye on the target.

How aptly these instructions apply to piano study when every shot must be a bull's eye! "Shells" must be fired with machine-gun speed at infinitely complicated targets. We have one significant advantage: all our shots are delivered at close range, in key contact directly from the key-top.

Blessed is the pianist who practices his quick "flips" daily, in order most swiftly to cover his targets. He must get over the keening desire with the most, and still stay relaxed. This can be accomplished only by "flipping" . . . Don't neglect it.

Aims and accuracies can be vastly improved also

by "blind flying" practice, for which many students must receive weekly assignments. . . . A phrase or some chords played all over the keyboard with hands singly or together; a small part of a piece, a scale or arpeggio; some slow "tips" or a hundred other short assignments can be given for playing without looking at hands or keyboard . . . Such brief drills done at the beginning of the practice period are the best stimulators I know for immediate concentration, relaxation and swift "warming up."

V5. I am constantly frustrated by so-called advanced players who complain for hours and for whom I can do very little because their elementary teachers have not instilled the basic principles of good piano playing. Their bad, distorted approach is so deeply seated that it is futile to try make-shift remedies unless such sound first principles are learned and have become automatic. Among these principles are of course those already mentioned: key-tip contact, with strong finger-tip feel; secure, accurate, relaxed preparation over leaps, and many others, such as floating elbows, well-trained, loose thumbs, instantaneous slow-fast control, mastery of up and down touches, and so on.

We all know that the beginning instructor is the most important of all. It is the *elementary* teacher who teaches the *elements*. Yet it is tragic to observe how few beginners' teachers feel any deep responsibility for setting the pupil solidly on his way. Badly taught elements hold back students for years, and not only lead to fear and unhappiness but often to hatred of music-making.

V6. The minds of many pianists are like the immense vacuum of interstellar space . . . utter blackness and void with an occasional glimmer of a particle of light. All this is due to the monotony, the lifelessness, lifelong repetitions to which they have subjected themselves.

One of the pianist's greatest difficulties lies in reconciling necessary drill and routine with conscious thought. . . . This goes right through the years of study from first lessons to professional life. In study and teaching it should be one of the prime objectives to teach ourselves and others how to combine concentrated study and drill. For good "thinking" drill for young and old begins when we take really published "tips." Drills for intermediate and advanced players "Thinking Fins" (Maier-Bradshaw) is being enthusiastically used by hundreds of progressive teachers. These may be secured through the publishers of ETUDE.

V7. Restricted Age Groups: Teachers should not confine themselves to teaching restricted age groups of pupils, or for that matter, limit themselves to beginners or advanced students. Not only will their own development stagnate, but much of the joy in teaching will wear off. All of us feel we are better suited to one or another of these categories, but for your own happiness don't fall into the habit of teaching your students exclusively (you'll get to hate me if you do!) or "teaching them what you carry".

If you have taught young children predominantly and want to widen your age group to intermediate grade adolescents, you must be able to play for them. They won't respect you otherwise, and you'll have difficulty holding them. Why not spend next summer learning a dozen good classics and modern pieces or some familiar Chopin numbers, so that you can easily involve your students by playing their pieces authoritatively? If you can't assign them? It isn't necessary to memorize said compositions or to play them perfectly. It is enough to perform them with smooth, singing quality, and rapid or brilliant pieces fast and loud, with "show" and dash. I'll wager the students won't notice the imperfections, but will stand in goggle-eyed admiration at your powers! Also, they will be stimulated to work at *their* pieces with renewed zest and zeal.

What's more important, your reputation as a player, and consequently as a teacher, will grow by leaps and bounds.

Musical Europe Revisited

by Andor Foldes

HUNGARIAN-BORN AMERICAN VIRTUOSO
AUTHOR OF "KEYS TO THE KEYBOARD"

EDITOR'S NOTE: When Andor Foldes and his wife, a gifted writer also, came to America in the early years of World War II, he was imbued with the spirit of America. He did not come here with the attitude of teaching America to become a Yankeeized version of the Europe that was in flames.

With his excellent musical equipment he made friends rapidly and traveled widely, largely to become acquainted with the country and its needs. He has promoted American music by modern writers with great enthusiasm. In other words, he made himself an American in the highest sense of the word. Last summer he decided to go back to the Europe he once knew. He made a tour of "the old country," giving concerts and meeting prominent people, but he went as an American, not as a Hungarian. ETUDE readers will find his article very graphic and colorful.

Happy Memories

Little episodes came back to my mind. I saw the broadly smiling face of Artur Bodanzky after my first performance of his Piano Sonata—then brand new—over the radio station WQXR in December 1932. I recalled the letters of Roger Sessions, in which he assured me that he was making great progress with his Second Piano Sonata, which he dedicated to me and which I had promised to perform for him. And when I wrote to him again in December 1933, he had written a note of thanks on paper. I remembered the happy visits of Leroy Robertson, the Utah composer, whom I called on long distance last year to be the first to congratulate him upon winning the twenty-five thousand dollar Reichhold Competition. I recollect the breakfast I had with Roy Harris in New York during one of his hurried visits to the city when I played for him for the first time his "American Ballads" upon a beaten-up old upright. These I had already recorded for my "Contemporary American Piano Music" album.

Yes, I had technically taken out my papers to become a citizen of this country, but I realized that America had also become my country, from a standpoint. American composers were now nearer to my heart than others ever were. Then I felt a responsibility for the sake of their works. It was my privilege to have a stake in their future. I would present these works wholeheartedly and without reservations for the first time before European audiences. It was necessary to make a great hit with them, else I had failed in my mission. These thoughts ruled my mind.

Broadcasting House

Home of the British Broadcasting Corporation



THE NEW RADIO BROADCASTING CENTER IN OSLO, NORWAY



through my head as the huge ship slowly pulled into the harbor of Southampton—a few more hours and we would be in London.

The last time I had stayed in London was on a beautiful Spring day in 1939. It was a few days after Hitler's invasion of Czechoslovakia. The whole world waited with the anticipation of worse things to come. Then, my program at Wigmore Hall consisted of Bach, Beethoven, and Brahms before the intermission, and Bartók and Kodály in the second half. Just as it was natural for me to include Hungarian folk-music composed in my previous programs, now my recital in 1948 for the first time included an American program on the famous "Third Programme" series. This time I had to play pieces by Roger Sessions, Paul Bowles, Richard Franko Goldman, Aaron Copland, Virgil Thomson, and William Schuman. All these gentlemen were my newly-won friends—Americans—and all these compositions and works with which I had identified myself the nine years that had passed since I had been here. I felt that I had to be "on my toes." The musical eyes of London were upon me.

Timely Reunion

My first evening in London, however, while at the B.B.C., was spent there in a different capacity. Upon our arrival, my wife and I discovered that on that same night, Wilhelm Bachaus was to play his first recital since the Nazi invasion of the B.B.C. Fortunately, the fact that we had arrived on that day from America, and the fact that I was one of Bachaus' old friends, brushed all red tape away, and we were provided with two tickets for the occasion. This was contrary to all rules of the B.B.C., which called for tickets to be distributed weeks in advance.

The atmosphere of the studio was something about five hundred persons, in a dimly lit hall with panelled walls, mostly parallel to the dull London streets. Its polite usher led us expectantly to our seats. We had confessedly some fear as to the outcome. Wilhelm Bachaus was one of my childhood idols, and I was a little afraid after so many years and the cruelties of war that his playing might not live up to the golden memories of his earlier recitals, which were still preserved in my mind. Lightly, I lowered my hush through the hall, a side door opened, and Bachaus, somewhat slimmer and with more gray hair than I remembered, slowly (*Continued on Page 198*)

Musical Boston in the Gay Nineties

Pursuing a Specialty

by Edward Burlingame Hill

Third in a Series of Articles by the Noted Boston Composer and Teacher
Formerly James E. Ditson Professor of Music at Harvard University

WHEN Professor Walter R. Spalding, head of the Harvard Music Department for well over twenty years, organized his famous course "The Appreciation of Music," he brought "high-brow music" and democracy into terms of sympathetic understanding. For the untechnical student in this course was progressively and painlessly initiated into the styles and structures employed in the fugue, the sonata, and the symphony. He discovered that once the mechanics of obtaining coherence and unity had been made clear, an assimilation of the musical contents of these forms became relatively simple. A taste for and enjoyment of symphonic music was aroused which spontaneously attracted students to the Music Building and eager to concert halls in increasing numbers. Not far from than, George Clifford Chadwick told Mr. Spalding that this course had transformed his son into a delightful concert companion. Year after year this course gained in size, as a knowledge of the results attained through it spread among the undergraduates. Furthermore, this significant expansion was adopted by many colleges and universities throughout the world, so that recordable results comparable to those attained in literature courses. Emboldened by this success, Mr. Spalding then conceived the idea of courses in appreciation more detailed in nature, confined to the music of a few composers. Thus, the late Professor William Clifford Heilman of Harvard over a period of years analyzed the music of Brahms, Tchaikovsky, and Franck, ultimately concentrating upon the works of Brahms alone. Later Professor Balanchine similarly treated the music of Mozart, Beethoven, and Brahms.

During the first decade of the twentieth century contemporary French music began to attract more and more attention. The piano music of Claude Debussy, Maurice Ravel, and Paul Dukas; the string quartets, the songs of Debussy, Duparc, and Fauré were heard at intervals, while the orchestral works of Debussy, Ravel, Dukas, Florent Schmitt, and Vincent d'Indy appeared more and more frequently upon symphonic programs. Thus it occurred to Professor Spalding that the more advanced appreciation courses might legitimately include French music. Even the distinguished members of the "Committee to visit the Music Department" voiced their opposition to adding a course so radical a type of music to a curriculum which had dealt previously only with composers of established reputation. He even further questioned the wisdom of adding to the departmental staff an enthusiast over the highly debatable products of French musical art. Mr. Spalding, however, felt that the experiment was justifiable.

Overcoming Difficulties

Preparation of a course constituting a general survey of typical works of Claude Debussy, Maurice Ravel, Florent Schmitt, and others presented difficulty from this side of the Atlantic. For some years, a Boston music man, Mr. Allen A. Brown, had formed a library of vocal scores of operas, chamber music, piano music, songs, and symphonic works, adding to it, according to his means, from year to year. Ultimately he was persuaded to house this collection in a room bearing his name at the Boston Public Library, and at his death left a fund to provide further acquisitions as

derivation and the results obtained seemed justifiable. For the college instructor, thoroughly occupied by his own work during the academic year, research in France during the summer months is fraught with many obstacles.

The National Library in Paris undoubtedly numbers among its collections even the latest published music by French composers, but its catalog is much in arrears. The concert season in Paris ends fairly early. After the national holiday of the fourteenth of July, many musicians and critics seek vacations at a distance from Paris. During a brief visit to Paris in the summer of 1910 I was fortunate to obtain, through the kind offices of Louis Diatreville, director, and early biographer of Debussy, an interview with the composer, who modestly deprecated the idea that he could be the founder of a new school, despite the fact that features of his musical style were currently affecting composers in France, Spain, England, and even a slight degree in Germany. (I recall a humorous statement by Debussy that *Stravinsky's A Hero's Life* reminded him of a large railway terminal filled with passengers rushing in every direction.) A few years before, French critics had engaged in a spirited debate as to whether or not Ravel were nor an obvious plagiarist of Debussian method. Time has definitely and abundantly established the negative in this argument.

As Romain Rolland pointed out in his musical novel "Jean Christophe," French composers were banded together in small groups often violently antagonistic to one another. The tolerance of an American visitor towards their varied compositions and the objectivity of his judgment were often a source of amazement to the uncompromising partisans of a particular esthetic cult. A fair source of liberal viewpoint and the discriminating encouragement of progressive artists, French and foreign alike, was centered in La Revue Musicale, founded several years before World War I by the late Dr. Henry Prunières, ably supported by the leading critics and musicologists of that period. Especially important was an annual series of concerts also established by this magazine under its auspices a "Competition of the Art" took place in the summer of 1921 with inspiring results to the American visitor. Private collections of paintings were open to members of the Congress; visits to chateaux in the neighborhood of Paris were supplementary and inspiring backgrounds for many lectures and concerts. Here one could come into contact with the illuminating interpretations of eighteenth century music on the basis devised by Wanda Landowska, the Queen of European harpsichordists, established in New York. One could hear the then youthful Robert Casadesus, now an American citizen. One could marvel at the fashion in which André Segovia could triumph over the limitations of the guitar, later also made known to the American public.

Visits with French Celebrities



GABRIEL FAURE AT THE PARIS CONSERVATOIRE
Fauré's Boston admirers have done much to promote an interest in the magnificent works of this French master, still far too little known in America.

Without the help of the resources of the Allen A. Brown room no course in French Music at Harvard would have been feasible. In the meantime, the interests of the conservatory, the author of this article, found it valuable to consolidate his convictions through various articles, some on individual composers for *The Musician*, a series for "The Musician," published by the Oliver Ditson Company, and later, a more extended analysis in "Art of Music," a publication in several volumes with Dr. Daniel Geringer as editor.

Despite scattered articles and biographical sketches concerned with French composers, as yet there existed no attempt to trace the development of French music in the English language. All trustworthy accounts of French composers and the influences which molded their style were confined largely to French critics and musicologists writing in their own tongue. Such a picture of contemporary French music and its unmistakable vitality at a time when the influence of German music was rapidly declining were becoming more and more apparent, a study of its



LEONARD WARREN

America became aware of Leonard Warren ten years ago, when he emerged from the Gleer Club of Radio City Music Hall to win the Metropolitan Opera Auditions of the Air. During the season 1917-18, the New York Times pronounced Mr. Warren the most distinguished *Rigoletto* to have been heard here in years. Mr. Warren attributes his spectacular rise to the accidental gift of a voice, and a driving power which does not allow him to be satisfied with his own work. Born in New York, he sang because he loved singing. He studied privately and, after a few years of lessons, sought the advice of a famous teacher who told him to seek a different professor, since singing was not for him. The typical Warren reaction was to go out and get himself a place in Radio City Music Hall. His next step was to enter the Metropolitan Auditions of the Air. As winner, he was to go to Cleveland to sing at the birthday party of Mr. George A. Martin, President of the Sherwin-Williams Company, which then sponsored the Auditions of the Air. Warren had to borrow the train fare, but he went. After he had sung, Mr. Martin said, "Warren, I shall never forget you. Accepting this as a pleasant way of expressing approval, Warren thought no more about it and went home. Two days later, he was summoned in the night by a telephone call. Wilfrid Pelletier, conductor of the Auditions, was on the wire and asked if Warren would like to go to Europe. Warren replied that he wished to go nowhere in the middle of the night, and whereupon he was sent to Milan to sing at La Scala, the first American to be invited there since the war. Since his most successful debut, he has sung throughout the United States and in South America, his superb voice and his splendidly balanced artistry winning the acclaim of critics and hearers alike. In the following conference, Leonard Warren tells of the qualities that have helped him.

Get the Right Teacher
The overall answer is, by never taking anything for granted! Make sure. Make sure you have a voice to begin with. Make sure you are willing to fight for your one for you. Firmly believe in the majority of your teachers are honest and sincere. Still, there are some who are not. Take care of the high responsibility of their calling. Some "go into" teaching because they "like" music or because they once met an artist, some push a "method," treating their pupils like mechanical robots, some stay in a rut made years ago and close their eyes to advancement; some make mistakes, and some are plain charlatans. The hallmark of a good teacher is openness, open-mindedness, and the habit of consulting his studio as a doctor does a patient, on a basis of scientific skill and individual diagnosis and prescription. If you simply slide along and take any of these things for granted, you can do that, too. But then you must turn your back resolutely on the hurry-up systems. Perhaps the most dazzling obstacle to genuine artistry is the fifteen-minute radio spot. The young singer who captures one of those is likely to be transported with joy. Then he finds that his entire day must be devoted to mas-

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How to Build Confidence

A Conference with

Leonard Warren

DISTINGUISHED AMERICAN BARITONE
A LEADING ARTIST, METROPOLITAN OPERA ASSOCIATION

by Rose Heylbur

tering the kind of song that the fifteen-minute program favors—for, in radio, you can seldom repeat a good song—but if he has his eyes on a bigger opportunity and it really comes, he isn't prepared for it. All we know are some scores of semi-popular numbers. Then he grumbles about the lack of music. There's nothing wrong with music! The trouble lies in the thought-process of the fellow who thinks he can sing high without working high. Audition means nothing unless you can deliver, and conditions deliver, what you show in your sample-box. "But," you may ask, "how shall I earn the money for lessons and coaching?" All I can say is that there's always a way, if your inner drive is strong enough to push you toward it. My own way was this: I earned thirty-five dollars a week in lessons. I went without lunches and I used to put by money enough for the lessons, which would lift me out of the chorus. It was a struggle—but struggling's part of the game! The main thing is to seek no audition or opportunity, for which you are not prepared with confidence. That opportunity may come tomorrow, or next year, or in ten years. Whenever it comes, though, you must be ready. Or . . .

No One Method of Singing

On the purely vocal side of getting ready, I can say only that there just isn't a method, a system, a school—and certainly, there are no tricks! There must be thousands of books on how to sing, and we're still looking for the answer. That means, quite simply, that there is no single answer, and never will be. Our voices, like our fingerprints, are entirely individual. No two people can be approached in quite the same way—except that, for all of us, singing must be an entirely natural way of communication. The only actual advice that can be of help is never to accept any method or "trick" that feels uneasy. I can tell you, of course, that good singing depends upon a perfectly even, perfectly voiced vocal scale; but how you voice it, how you pitch a scale must be settled between you and the teacher who understands your vocal abilities. I have a sneaking suspicion, however, that we shall take a step forward when we begin to view (and to teach) singing as an integral and separate musical art, instead of as a series of separate and disassociated "problems." We have all heard much about breath control—or nose control, or side control. To my mind, the secret lies in taking the spotlight away from the trees and concentrating it on the forest—in dealing with the vocal act as a single, natural function, without artificial emphasis on any one part of the unified whole.

Research and Experience

As to the interpretative side of singing, I believe that we could produce as many really great artists as the Golden Age did—if we accorded our young singers the same training, the same opportunities for study. It is possible for an inexperienced singer to have a sample of hours of coaching in between other jobs, in order to have a role ready for performance in three months. The Golden Age didn't work that way! When those splendid artists prepared a new rôle, they worked at it and at nothing else for eight months, a year. That (*Continued on Page 184*)

VOICE

Music Teachers National Association

A Department Dealing With the Achievements, Past and Present, of America's Oldest Music Teaching Organization, the M.T.N.A.
Founded December, 1876, at Delaware, Ohio.



by Theodore M. Finney, Mus. Doc.

Head, Music Department, University of Pittsburgh
Editor and Chairman, Archives Committee of the M.T.N.A.

major—A-flat major, simultaneously.

4. Arpeggios could be made interesting by having one student play a triad in root position, the other in first or second inversion, and then shift the combination one and two chord tones. There is a large number of combinations possible if you also take the dominant and diminished seventh arpeggio.
5. Polytonal arpeggios: try the combination of C major and E major triads, in all positions: a combination of A major and E major dominant sevenths; or a combination of two diminished sevenths, etc., third apart (for example, B-D-G) or C major root position combined with F-sharp major root, or D-sharp minor first inversion. All of these polytonal scales and arpeggios have a somewhat Ravelian coloring."

Mr. Labunski then goes on with some important hints as to what to do and what not to do in this sort of arranging:

"If we agree that arrangements for two pianos are not only permissible but desirable, the question arises—what to arrange? This is a most difficult question to answer before one begins to compose, because a piano is not division, but multiplication. Therefore, I would strongly advise against a rather unsophisticated procedure of taking a solo piano piece and dividing the material between the two players. In my opinion, all attempts to make piano solo pieces for two pianos are bound to fail to complete the task satisfactorily. It is better to add a second piano part to an existing solo piano composition. It may be all right sometimes, for pedagogical purposes, to make arrangements such as Timm's second piano to Clementi's Sonatas, Op. 36. But Grieg's second piano addition to his Peer Gynt Suite is a masterpiece of grace, style and good taste. Likewise, some existing second piano additions to Bach's Two-Part Inventions are, musically speaking, of inferior quality, especially if you consider the musical quality of the inventions themselves."

"I would like to give a few hints for arrangers derived from my own experience.

1. The students play scales in contrary motion, one beginning at the bottom, the other at the top of their respective keyboards. This also can be combined with different forms of scales, for example, the one playing the scale in the octave, the other in the fifth or sixth.

2. Parallel motion, but not unison: for example, both players playing the C major scale in the third or a sixth apart; or both playing in thirds or sixths an octave apart.

3. Polytonal combinations: these scales introduce to having the players play the C major scale in the octave, and the other the E major scale in the third, so that the third is placed between the extremities of the octave. ("Inside" the octave.) Or try the same C major scale combined with F-sharp or D major scales in thirds, respectively. It is interesting to note that scales with the same ratio, member of sharps and flats have some affinity, and when played in thirds, contrary motion, sound interesting. Try B major—D-flat major; and, E

make it difficult and clumsy. Writing for two pianos is not unlike orchestrating, where you have to see that each individual instrumental part lies conveniently for the player, and is expressed in the particular idiom of his instrument. 2. There should be a fairly equal distribution of technical passages. This applies to both material and structural things, so that there are really two free pianos. Otherwise the idea of ensemble playing is defeated. Let each of the parts alternate between different registers of the instrument, so that you won't have one of the players hopelessly stuck in the lower part of the keyboard while the other is having a good time in the upper.

3. Good voice leading: essential in two-piano writing, and one that every pianist should be continually in the same part, and not given away to the other player in the midsts of a passage, unless there are special coloristic effects desired. This will lead to interesting and good-sounding "two-player playing," and crossing of the parts.

4. I would like to say again, forbidding both pianists to play at the same time on the same combination of keys, because if one spends time and energy on a given difficult problem, it would be a waste for the other to duplicate the work.

5. I would caution to be very careful about the distribution of chords, especially in forte. Simple duplication of the same chord in the same octave usually sounds bad. And incidentally, two pianos in unison do not sound twice as loud as one piano.

6. When we make an arrangement of an orchestral work, it is in most cases impossible to reproduce everything that is in the orchestra score, sometimes there are things in the score which you see, but don't hear. Let me say that the most important thing is that the arrangement does not sound thin or overloaded, but reflects the true spirit and character of the piece.

7. The most important matter in the whole problem of two-piano writing is to acquire the ability of two-piano writing, which is so different from piano writing. The two-piano writer has to think things through good in the orchestra will come out very pale in two-piano form, unless certain characteristically orchestral devices are translated into specific two-piano language.

8. Question of style. How often this important factor has been totally disregarded by transcribers, beginning with Tausig-Scarlatti, and followed by many others! Let us remember that things written for two pianos sound better. Let me continue, for example, the original Liszt *Campanella* with the Busoni version: Busoni eliminates all the tough spots (of which every pianist is afraid) and substitutes new variants for them, which are extremely convenient to play, and also before mentioning difficulties, the illustration of good and convenient arrangement for two pianos. I would like to point to the rapid double-notes in Rachmaninoff's *Waltz* from the "Second Suite." The double-notes are distributed singly between the two players, and any other arrangement would

There is always a great deal of interest attached to what American composers have to say about the American musical scene. (Continued on Page 191)

ETUDE

THERE has been much comment about an article written by one of the great singers of our time in a recent number of a new magazine. Organists certainly should be interested in it. Some have taken a pretty rabid view, some have been more understanding.

The article was written in criticism of "Organ-Directors." The author stated his thesis in so un-certain terms that, as far as his expression was concerned, there should be no organ-direc-tor. He cited a number of examples where he had sung solos with large choirs in which the organist was also the director, and he stressed the fact that there was much confusion among the organ, the choir, and the soloists. There never was an ensemble.

As far as I could determine, however, the physical setup for the organist to be the director, in the cases cited, was not suitable. The organist was hidden, the choir could not see him at all, and in addition, the entire ensemble suffered from inadequate rehearsal.

At the end of the article he stated that perhaps it might work out satisfactorily for the organist to be the director if there was a fine solo quartet instead of a choir, but that even this is possible only when the members of the quartet were so experienced that they conducted themselves without any direction from the console. He said that this would allow the organist to concentrate upon his playing.

I have no doubt that this gentleman, whom we know as a great artist, is quite sincere in all of his indictments. We admit that there are organist-directors who never should be in the positions they hold, but when we say that all organist-directors should be eliminated, I fear we had better be less hasty in our judgment.

A Matter of Preparation

Any kind of conducting is a highly specialized art. You don't conduct unless you are prepared. Playing the organ well is also a highly specialized field which you do not master unless you are likewise well prepared. Combining the two is truly a big order and should not be taken lightly. We can mention many successful men who do this all the time and get results that nine out of ten so-called organist-directors never attain. I recall some of the organist-chormasters I have heard in England. I confess that I was speechless. I sat and heard what the last soloist had accomplished in his services while conducting from the console. I wish that I could have seen and heard Leopold Stokowski at St. Bartholomew's in New York. It is wonderful to hear Ernest M. Skinner tell about it; also the people who sang in the choir in those days. Their services must have been! How else could he have gotten what he wanted? With someone else at the organ and he doing the conducting, it just would not have been successful.

David McKay Williams certainly set a fine example of the organist-conductor, while at Bartholomew's. Some of the biggest names ever experienced in church music in St. Bartholomew's when Dr. Williams officiated there. After all, there are more difficult accompaniments than those to the choruses of the *Dieci* from the Verdi "Requiem"? What an experience it was to hear him play his choir! Of course we can emphasize the fact that the organist should work with a professional choir, a well designed chancel organ with the console placed perfectly so that, with an adequate supply of mirrors, every member of the choir could see him.

I also like to think of the way that Dr. Dickinson had his choir grouped around him in the old brick Church on Fifth Avenue. Most artistic work has been done by Dr. Dickinson as organist-director.

The Other Side

We could go on and on, refuting, but let's take an opposite view. Perhaps the article under discussion would not apply to the foregoing. However, there are not many men in this country who do a fine job at the organ while conducting a choir. The physical setup is not right, it is impossible to do a good job with a chorister and an organist. Surely, if the choir cannot have some direction, a sad state of affairs exists!

MARCH, 1949



HANDEL CONDUCTING AT THE ORGAN

Organists as Choirmasters

by Alexander McCurdy, Mus. Doc.

There are organists who are concerned only with organ music, and who have no interest in choirs. I and I know many of them. They have little or no knowledge of singing, and they know nothing about singing. They are not prepared to direct singers.

It is conceivable, let alone play the organ and conduct a choir. Even when conditions are ideal, this "double job" is a big one, and demands constant study and constant, consistent preparation.

It is a real job to play the organ. The great singer who wrote the article plays it rather ambiguously, yet clearly, when he says, "An organist is busy with his hands and both feet." This is true, but when one considers it, a well-prepared organist has plenty of time, even when playing difficult numbers, to give plenty of attention to his choir.

I wonder how many organists have studied singing? In my experience, there are relatively few who do not know how they can teach his choir how to sing. I wonder how many organists have studied direction? How then is it possible to develop an ensemble, without knowing something about the subject? Again, I wonder how many organists have studied choral conducting? No wonder results are so pitifully poor! No wonder the great singer felt compelled to write this article!

The Singer's Point of View

I wonder how many organist-choir directors really have in mind the point of view of the singer? This must be considered at all times if we are to get results. It is amazing that singers do so well as they do, when we organist-directors give them such inadequate support. Frankly, I think that the singer has a most difficult job.

It is true that the organist should be the humble servant of the singer, if the singer is to do his best? Is it not also true, in conducting and playing the organ for the choir, that the Organist-Chormaster must be the *master*, but in addition, he must be the

The Value of Experience

I always enjoy hearing about the program of the Midshipmen at Annapolis. At least one of the Midshipmen at sea, with the Midshipmen go on a cruise as common seamen. They learn first hand just what is expected of a sailor, just what he goes through. They find out how they are treated by officers, so that they will know, in turn, how to handle the men who will be under their command. This idea might well be applied to organists who are ambitious to direct choirs.

It is my conviction that not enough attention is given to the playing of accompaniments. My experience is that most organists are not familiar enough with the accompaniments (*Continued on Page 186*)

ORGAN

The Scientific Radio Concert Band

by Curtis H. Larkin

IN 1848, a young Irishman, a cornetist, came to Canada as a member of a crack English military band. A few years later he organized his own band in New England and this marked the beginning of a century of superb ideals in band achievement. That young Irishman was John Philip Sousa.

However, brass bands existed in the United States before that time. In 1828, the Allentown (Pennsylvania) Band was founded; in 1831, the Repas Band (Williamsport, Pennsylvania) came into being, the famed Ringgold Band of Reading was organized in 1852. The State of Pennsylvania may be justly proud of her glory in giving birth to so many top-notch bands.

The first decade of the twentieth century saw the professional concert band established as one of our national musical institutions. There were noted bands in those days whose directors were mostly of nations and international reputation. The finest of them all was John Philip Sousa. His contemporaries included Bohemian Kral, Arthur Pryor, Patrick Conroy, Frederick Neil Innes, Herman Bellstedt, Oreste Vessella, and luminaries of similar calibre. Such names were veritable household words then.

Since World War I, however, a new type of dance band has replaced the professional concert band from the ballroom. Jazz or jive reigns supreme today. Many of the old-time concert bandmasters are no longer with us. The Goldman Band, which plays annually each summer on the Mall in Central Park, New York City, is the only first-class band commanding attention now. Who can say?

The art of radio has altered the pattern of concert band performance to an extraordinary degree. The brass band of yesterday was more than satisfactory in the open air, on parade, in bandshells, on ocean piers, in amusement parks, and in many auditoriums. It is for these environments that the radio is generally believed ideal. The brass band is far too strident for the average listener. Of course, many old-time musicians insist that the old-fashioned instrumentation is ideal; yet the radio magnates are averse to proposals to employ brass bands on a sustaining basis.

One of the major networks now features a one-half hour weekly concert by a sponsored band, but this is purely a commercial gesture. Many of the bands which performed regularly prior to World War II, including Dr. Frank Simon's superb "Armo" Band, are no longer broadcast. Radio executives assert that the rank and file of the concert bands are much too brassy to please radio audiences.

Various Theories

The proposal to revolutionize the concert brass band is not original with the writer. Our theory differs in some respects with that advanced by the late Prof. John Redfield, formerly lecturer in Physics of Music at Columbia University. His volume, "Music—A Science and An Art," published in 1935, contains a whole chapter devoted to the reformation of the symphonic band. The author's theory, however, certain of Redfield's theories proved thoroughly untenable.

(John Redfield believed, as does the writer, that the concert (symphonic) band is not a mere rival of the symphony orchestra. He points out that the band rates as the dynamic counterpart of the orchestra in the musical field. He states that the clarinet is the basic foundation of the band, just as strings undergird the great symphony orchestras. Yet his plan to include alto, bass, and contrabass clarinets in proportion to violins, violcellos, and double-basses exposes his lack of actual experience. Certain high school bands in this country have sought to improve the instruments

by just such radical methods, including a full battery of oboes, bassoons, and sarrusophones. All of these experiments have failed. Overemphasis of the woodwinds in the deeper registers produces drab mudiness of intonation.

Too much of a good thing is as bad as too little of it. A radio band should be instrumentalized as to sound more voices and less strident. Adjusted balance between voices and woodwinds must be exercised with caution, else the band cannot function smoothly in performance for aerial transmission.

Redfield's chapter entitled "The Symphony Band" is worthy of serious study by all who truly great concert band music. Yet, in using brasses, he proposes certain theories which we cannot endorse. For example, he leans heavily with his trombones, at the expense of his soprano brass instruments. Now trombones are the "tenor trumpets" of the band—which means increased stridency.

Soprano and alto brasses must outnumber tenor, baritone, and bass brasses. The lower voices should be present when played in unison. Redfield assembled a 104-piece symphonic band as follows: 8 flutes, 24 B₃ clarinets (12 1sts, 12 2nds), 8 alto clarinets, 8 bass clarinets, 6 contrabass clarinets, 4 oboes (2 1sts and 2 2nds), 2 cornets, 2 heckelphones, 4 bassoons (2 1sts and 2 2nds), 2 contrabass Eb sarrusophones, 8 sarrusophones (2 soprani, 2 alto, 2 tenor, 2 baritone), 2 By trumpet, 2 cornets, 2 French horns, 4 French horns, 8 trombones (4 tenor, 2 alto, 2 contrabass), 2 euphoniums, 4 tubas (2 E_b and 2 B₃B₄), 4 percussion. The effects of such muddy instrumentation are extremely unpleasant.

It may be of some interest to compare the above ensemble with the 100-piece band assembled in 1932 for a farewell tour. It included 2 flutes and 2 piccolos, 4 Eb clarinets, 1 A_b clarinet, 29 B₃ clarinets, 2 alto clarinets, 2 bass clarinets, 4 oboes, 4 bassoons, 1 contrabassoon, 2 soprano sarrusophones, 2 alto sarrusophones, 2 tenor sarrusophones, 1 baritone sarrusophone, 1 bass sarrusophone, 2 French horns, 1 tenor horn, 2 euphoniums, 8 tubas (4 E_b and 4 B₃B₄), 5 percussion. Gilmore's 36 brasses must have sounded terribly strident even within the immense Exposition Hall (seating ten thousand persons) at St. Louis.

The following "rules" concerning the ideal symphonic band are derived primarily with the problem of decreased stridency. If carried out in full, there is more assuredly a golden opportunity awaiting the concert band of tomorrow.

1. Flutes must outnumber oboes and bassoons because of the greater penetration of the double-reed.
2. Flutes should equal saxophones in number, since the latter instruments possess much greater volume.
3. Clarinets must equal brasses in number. The total number of woodwinds must exceed that of brasses.
4. Oboes must equal bassoons in number. The cor Anglais, or tenor oboe, should play against the contrabassoon. When an Eb contrabass sarrusophone

is added to the bassoons, an oboe d'amore should be included also.

5. The harp must be included in all bands, regardless of size. It is the sole stringed instrument essential to the band.

6. Double-bass violins are utterly foreign to the concert band, since they are purely orchestral instruments.

7. In bands of fewer than 40 pieces, 2 percussion players will suffice. The bass-drummer should double on tympani.

8. Radio concert bands should range from a minimum of 31 to a maximum of 66 instruments. Instrumental bands are unsatisfactory for artistic results in concert performances.

We include a series of instrumental charts totaling 31, 54, and 66 pieces to illustrate the eight rules listed above. In closing, we quote the final sentence of the article "The Symphony Band."

"The Symphony Orchestra has perhaps attained a high level of development in America than anywhere else. But the possibilities for finer development in the Wind Band, the great popularity it has achieved in less than one hundred years, and tremendous national interest in the cultivation of bands and band music, all point toward the day when the Wind Band in the comparatively near future will achieve a position of musical respectability and artistic excellence at least equal to the Symphony Orchestra and perhaps superior to it."

SMALL BAND

2 Flutes (Piccolos)	
1 Eb Clarinet	.....Soprano
8 B ₃ Clarinets	
1 Eb Clarinet	.....Alto
1 B ₃ Clarinet	.....Bass
1 Oboe	
1 Eb Saxophone	.....Alto
1 B ₃ Saxophone	.....Tenor
2 French Horns	
2 B ₃ Fleuraphones	.....Solo
2 B ₃ Cornets	.....1st
2 B ₃ Trombones	.....Tenor
1 Bassoon	.....Baritone
1 Eb R. M. Tuba*	.....Bass
1 B ₃ B. M. Tuba	.....Bass
1 Harp	.....String
1 Snare Drum (Traps)	
1 Bass Drum (Tympani)	

31 Total

MEDIUM BAND

3 Flutes (Piccolos)	
1 Eb Clarinet	.....Soprano
10 B ₃ Clarinets	
1 Eb Clarinet	.....Alto
1 B ₃ Clarinet	.....Bass
1 Eb Clarinet	.....Contrabass
2 Oboes	
2 Bassoons	
1 Eb Saxophone	.....Alto
1 B ₃ Saxophone	.....Tenor
1 Eb Bassophone	.....Baritone
2 French Horns	
2 B ₃ Fleuraphones	.....Solo
2 B ₃ Cornets	.....1st
1 B ₃ Trumpet	.....2nd
2 B ₃ Trombones	.....Tenor
1 F Trombone	.....Bass
1 B ₃ Euphonium	.....Baritone
1 B ₃ Bassoon	.....Bass
1 B ₃ B. M. Tuba	.....Bass
1 Harp	.....String
2 Tympani	
2 Percussion	

42 Total

LARGE BAND

4 Flutes (Piccolos)	
1 Eb Clarinet	.....Soprano
(Continued on Page 188)	

* Recording Model Tuba

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

THIS series of three articles is being written at the request of Dr. William D. Revelli, who agrees with me, that among the instrumental conductors and teachers in our schools there is a general lack of knowledge pertaining to the teaching of double reed instruments. These articles will deal specifically with the bassoon; however, many of the basic teaching factors will apply to the other double reeds.

Few public school music instructors have studied the bassoon under competent teachers, and only a small minority have shown any particular interest in so. Their knowledge of the instrument is so incomplete that often they are unable to ascertain whether or not the instrument is in a playable condition, and some are unable properly to assemble the instrument.

When talking with many teachers during past clinics, I find they admittedly know little about the bassoon; and although their honesty is commendable, the very fact that they have been teaching without adequate training and background is deplorable.

The general practice of such teachers is to minimize the importance of their secondary sections, working to build up the flashing brilliance of the clarinet section, whose fine work is too often punctuated by the "sad quack" of an oboe or the "sick moan" of a poor bassoon. We all know that balance is one of

the average student with the greatest differential probably existing in starting first on bassoon, but rather because of the opportunity presented for "washing out" incompetent students without "tying up" the few expensive bassoons.

The general practice of such teachers is to minimize the importance of their secondary sections, working to build up the flashing brilliance of the clarinet section, whose fine work is too often punctuated by the "sad quack" of an oboe or the "sick moan" of a poor bassoon. We all know that balance is one of

the regular teaching duties of my former high school conductor, Dale C. Harris of Pontiac, Michigan, who may form next year's horn section from his four best cornet prospects, or his next year's bassoon section from his best saxophone or clarinet prospects. In this way he achieves a high level of balance, interest and variety; and the results are evident when we listen to his community fine organizations.

To put this method of influence into effect, the instructor must do a real job of "selling" his secondary instruments to his students. He must build up a feeling within the organization that a transfer to bassoon, for example, is a promotion of honor and distinction. We must help the students realize that every member of a smaller section is playing a "solo" instrument, that his part is played only by himself and not in conjunction with fifteen or twenty others, as for example, in the clarinet section. This responsibility in itself, demands perfect perfection and in addition, presents a greater challenge to the individual student. If necessary, the "selling" campaign build up the advantages contained in being able to play one of the rare instruments well, the greater opportunities to further one's education, and the possibly greater job opportunities in the professional ranks. Last but least, however, let us hear the musical possibilities of the bassoon. This can be done by personal demonstrations, by taking students to see professional bassoonists, and by the use of recordings, which are now available by artists of the instrument.

An Interesting Comparison
Now that the student has been transferred and converted to the musical possibilities of the bassoon, what should be expected from him in the way of accomplishment? Generally speaking, there would be very little or no gap between the technical abilities of a fine high school bassoonist and those of the average professional. In spite of this, there is a definite void between the ranks of the amateur and the professional. This is largely due to the fact that the many bassoonists of the amateur ranks have no gap exists at all! A professional is simply a fine amateur bassoonist with a job, thus a varying number of years of experience. Certainly, tone conception and production should be on a par, perhaps with slightly less dynamic range and control, but with basically a good sound. Articulation or tonguing should be equal in speed to that of the average professional. Slightly less technical ability on prepared compositions is required of

the bassoonist.

In addition to buying only the "Heckle" system, make sure that both the tenor joint and small side of the boot joint are lined with hard rubber or a plastic. This insures lasting bore dimensions, because it prevents swelling of the wood due to absorption of moisture. This lining is also of value to the bassoonist by preserving the intonation and tone quality throughout the life of the instrument. Only very old or inferior instruments lack this important improvement.

Importance of Correct Repairs

Two other mechanical improvements, which greatly increase the value of the bassoon, are the addition of the "whisper key" to facilitate attacks and control in the low register, and the "F# trill key" to simplify trills and to improve the high register fingerings. Make certain these improvements are on the new bassoon that you purchase, and have them added to any bassoon you now own which does not have them, particularly the "PP" whisper key.

Many of the bassoons now in use are basically good instruments, but because of (Continued on Page 184)

Bassoon Clinic Series

Part One

by Hugh Cooper

Bassoonist, Detroit Symphony Orchestra



HUGH COOPER

the most important components of a fine organization and this must be achieved between sections as well as within them. Every section should be on a par with all others, to achieve perfect balance, for as is often said, "An organization is no stronger than its weakest link."

A Matter of Intelligent Selection

The first step in alleviating this marked difference between the bassoon section and the virtuoso clarinet section is the intelligent selection of the bassoon student. This can be accomplished to a degree by referring the best instrumentalists and sections from the larger regular sections for starters, the first chair clarinetist being a fine professional bassoonist in three months than the last chair clarinetist could or would be in three years. Select the bassoon students with an eye to their proven musical ability and ambition on their previous instrument. Many instructors ask if it is advisable to use only transfer students for the bassoon. My answer is "Yes"; not because of any in-

How to Learn to Transpose

Q. Transposition has always been a bugbear to me, because during all the years when I studied piano, my teachers never mentioned it as subject to me. Now I am older, but I still play the piano, and I know that it is important that a pianist should be able to play a musical song in any key. So I have put my mind to spending a certain amount of time each day in practicing this important phase of music, and I would like to have you give a procedure which will accomplish the quickest results.

—R. T.

Questions and Answers

Conducted by

Karl W. Gehrken, Mus.Doc.



Professor Emeritus
Oberlin College
Music Editor, Webster's New
International Dictionary

Assisted by

Professor Robert A. Melcher
Oberlin College

greatly if you would inform me as to the effect that is supposed to be secured from this pedal.

—M. G.

of a year to learn to transpose simple music into any key. But it will take persistent concentration on your part, for the transposition of music to other keys is a difficult intellectual feat which cannot be learned overnight.

What Next?

Q. 1. I have a pupil who is just finishing "Book Four" of Bernard Wagness. Since that is as far as he put his books, what would you suggest that I use next? This pupil is very apt, and would like something of a challenge.

2. I also have a very smart little boy, ten years old, who is just finishing "Book Three" of Bernard Wagness, but he has very small hands, and since she can hardly sing an octave I feel she should not have "Book Four." What material can you recommend?

—E. S.

A. 1. I believe that you would find the "Oxford Piano Course," Books IV and V, suitable material. Another interesting volume which might suit your purpose is "Themes from the Symphonies."

2. I know of no single volume composed totally of material for small hands—the teacher must simply pick and choose among various books. But if you must confine yourself to one volume, I believe you will find the following, following with your hands fairly well: "John Thompson's Modern Piano Course," Books III and IV, "The Book of Beasts," by Bertram B. Bentley; or "Let's Play Duets," by Sarah L. Duttenhaver.

What Does the Middle Pedal Do?

3. With pleasure, please explain what the middle pedal on the piano is for? One authority refers to it as the sustaining pedal, and another calls it the *sostenuto* pedal. Does it function differently on different types of pianos? I would appreciate it

the same tempo, but I believe the following should be satisfactory:

Tempo giusto♩ = 58
Più mosso♩ = 80
Più lento♩ = 60

3. Since you have not told me which piano solo arrangement of the *Habenera* you are doing, I cannot give you a definitely defined answer. When done in the opera, this solo is usually sung at about ♩ = 76, and since a transcription should strive to catch as nearly as possible the spirit of the original, I should think that this would be about the correct tempo for any solo arrangement.

4. I would play the trill in the middle section of the fourth sixteen notes to each beat. The trills in the coda I would do, not only because the tempo is faster, but also because they will fit into the following triplets more smoothly:



Can Our Readers Help?

Q. Several years ago I was drafted into mining camp in Mexico, and I was surprised to find myself becoming very much interested. One by one the campsmen began to want to begin lessons, which could come in a day or two, or thirty minutes, and I have found this to be an excellent way of keeping up enthusiasm and insuring regularity. We play for fun and for practice, and not for public performance. Here are my problems: my mother of a deaf girl told me that she had heard that a deaf girl gave a concert in New York. Can there be personal appreciation of the music without hearing it? Is there a tone? Do you have any literature to which you could refer me, or do you know of any particular cases? It would be valuable to this child to listen to play, if only for the satisfaction of "showing off."

2. Do you know where I can secure a Music Aptitude test? I should prefer one which can be scored by experts, so that if I send it to any children, they are really interested. I can push them with scales and exercises. In the case of the others, I would assume it does not begin to

apply to them.

I do study mostly for fun, but I do not know anything about deaf pianists, but Dr Cooke tells me that he once heard a deaf and blind girl play fairly well on Ripley's "Believe It or Not" show. If any of our readers can give information about deaf pianists, will they please send it to the Editor of this department?

2. There is a test which is actually related to determining musical talent. The two tests that are most widely known are the Seashore and the K-D, but although they are worth something, there seems to be no way at present of determining musical aptitude except to encourage the person to sing music awhile under some fine musician who is also a wise person—and see what happens!

As for "scales and exercises," they should be administered in large enough doses so as to help the pupil to play his pieces better—thus making music still more fun; but in small enough doses so they will not spoil music for him as "a thing of beauty and joy forever."

4. How are the different trills in Paderewski's *Minuet* played?

—J. M. W.

A. 1. Your friend has informed you correctly. The measure is played as you have shown in Example B.

2. No two performers ever use exactly

A Sense of Security in Piano Playing

by Henry Levine

In Collaboration With Annabel Comfort

Henry Levine was born and educated in Boston, Massachusetts, where he was graduated from Harvard University with special emphasis in the field of architecture. He studied piano with the noted Leschetizky exponent, Heinrich Gebhard, whose articles have frequently appeared in *ETUDE*. Mr. Levine has been an accompanist, operatic coach, music critic, lecturer, chamber music player, teacher, soloist in recitals of his own, and soloist with symphony orchestras. He has edited many piano works for the Theodore Presser Company. At present he is teaching in New York City.

—Editor's Note.

Conscious Learning

This sense of unconscious learning that plagues the pianist comes first, from not being sure just where he is on the keyboard, from not knowing where he is going. This vague sense of position and directionality is at the root of his trouble. If he has practiced long enough, some sort of accuracy will be achieved subconsciously. But under the strain and excitement of public performance such accuracy may be lost. Then the player tightens his grip onto the keyboard, and tries to find the correct notes. In his anxiety not to miss notes, he may find himself on the wrong notes. If he may even get by, "by the skin of his teeth," but the interpretation of the music is bound to suffer when he is not comfortable at the keyboard.

Those who seek greater keyboard accuracy may find it by developing it consciously. After a while this

conscious practice becomes subconscious. This form of subconscious learning that stems from conscious practice is the safest form of learning, especially for those who are troubled with location problems on the keyboard.

Developing the Position Sense

To begin with, the player must get the feel of resting his arm on any finger tip at key bottom. The upper arm should be brought forward with the wrist held very high so that arm may be focused in the finger tip at the key bottom. Then, as the wrist is brought down to key level, arm weight should still be felt in the finger tip. This is not so easy as it sounds. Wrong actions set in. For example, upper arm may pull backwards. The finger tip will then grip the keys to prevent the arm from slipping off. This causes arm strain. Or the arm weight may come off the finger tip as the wrist extends to key level, and the fingers and hand relax, releasing too much. In some cases the key may even rise because there is not sufficient arm weight supported by the fingers to hold it down.

To get the sensation of arm weight in the finger tip, it is helpful to practice supporting the arm and finger on the back of the other hand. Weave the wrist down and up, keeping the weight in the finger tip, and even digging into the flesh to strengthen the tip, supporting finger and to increase the sensation of focused arm weight.

At the keyboard, practice the same action, supporting the weight on the right of the starting note. Fingers to the right of the starting note should explore the notes to the right of the starting note. For example, in the combination 2-4-2, the right hand, 2 is the starting finger, and being to the right of it, will explore notes to the right of 2.

In the opposite combination, 4-2-2, in the same hand,

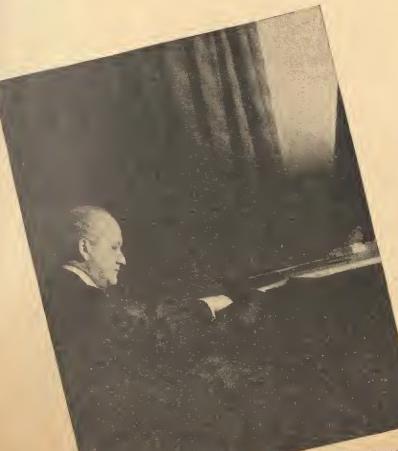
as far as the stretch will comfortably allow. This will develop the stretching and spacing muscles. Then practice it back again, returning to the original starting point. This will develop the pulling together and the contracting spacing sense. Practice these exercises very slowly, and watch for certain principles. The arm should feel well balanced after the starting finger, in this instance. The spacing finger, or second finger should move in one definite motion from note to note. It should come over its note, as first, just touching it, and rest there before playing so the finger can feel its space bearings before committing itself to the stroke.

Should there be no groping for position. If the finger has over or undershot its mark, do not bring it over the correct note, but start afresh from the previous note. The purpose is to train the finger to space in one easy motion. The notes spread farther and farther apart as the finger tip should extend, and the arm may help the finger spacing with a slight lateral motion. First space, then play. The spacing and playing motion should follow without pause. Similar exercises may be worked out with other sets of fingers.

1. 3, 1, 4, 1-5,
2. 1, 2-3, 2-3,
3. 1, 3-2, 3-4, 3-5,
4. 1-2, 4-3, 4-5,
5. 1-2, 5-3, 5-4.

Also, any other note may be used as a starting point. Fingers to the left of a starting finger should explore the notes to the left of the starting note. Fingers to the right of the starting finger should explore the notes to the right of the starting note. For example, in the combination 2-4-2, the right hand, 2 is the starting finger, and being to the right of it, will explore notes to the right of 2.

In the opposite combination, 4-2-2, in the same hand, 4 is the starting finger, and 2, being to the left of it, will explore notes to the left. In the early stages of learning, the spacing finger should actually touch the key before playing. The finger should move to space correctly while hovering over the note. As the finger is raised higher and higher, accuracy of spacing should be more and more sensed, so that when the stroke is made the correct note will be played. This spacing finger should also be practiced without looking at the keyboard. To test accuracy still further, the spacing finger should be able to move (Continued on Page 183)



(Photo by Fayet Seagull)

HENRY LEVINE

Technique Must Release Music!

A Conference with

E. Robert Schmitz

DISTINGUISHED PIANIST AND TEACHER

by Gunnar Asklund



E. ROBERT SCHMITZ

THE piano student simplifies his task by remembering that the real goal of his study and practice is to make music. Thus his work at the keyboard is not so much a matter of exercising his fingers, as it is a matter of applying the thought he will allow the direction of alert musical thought in the execution of a well-constructed musical concept. The system I have developed for bringing this about grows out of years of comparing piano "methods," from the beginning of keyboard technique to modern times. Those "methods" (and "method") which stand logical and analytical analysis, I have used; those which do not I have rejected. Thus, from existing materials, I have developed a method of my own. I suppose it can be called a "French Method" because I am French and have been within the Frenchman's natural inclination to write down designs precisely and logically. (Here I may say that the French love for exactness differs from the German, in that it is less massively concrete, and logical, clearer, and easier to understand. I may say, further, that these are the qualities which distinguish the "French School" of piano playing, of singing of course, of composition, of art criticism, of literary criticism, of political position, of artistic theory, and the viewpoint on which it is based, belong to all who will avail themselves of it.)

Problem of Fingering

Believing that the goal of education is to develop music rather than fingers, begin with a natural and musical approach to the keyboard—the instrument itself. The great problem confronting the pianist is that of good, natural fingering. To my knowledge, no general understanding of good fingering has been

to go farther forward (or less far) into the keyboard. The reverse of the third-problem occurs when you have to shift the third finger from G-sharp to G-natural. Then you shorten your reach—again by means of the arm.

A Mistaken Concept

The second great problem grows directly out of this question of fingering, and is, perhaps, one of the most greatly misunderstood problems in the entire field of piano playing. That is the mistaken concept that piano fingering develops from finger technique. As we have shown, free finger action depends on the use of the arm—indeed, nothing can be accomplished that does not originate, not only in the arms, but in the body. Thus, when a young student is told to use his fingers but not his arms, he is automatically being led away from normal biological principles! Here, precisely, is the secret of one of the commonest sources of technical difficulty. The student begins by concentrating on finger work, and later is introduced to the idea of arm and body assistance. Actually, it should work the other way about. While exaggerated use of the shoulder and the torso is needless effort, it is a wise thing to remember that the weight of the arm on the shoulder is a hindrance to progress. If the muscles of the arm are not used, they will tend to sag (according to the laws of gravity), introducing a heavy lifelessness into the fore-arm and hand, and making finger action much more difficult than it normally should be. Without the hand itself, the fingers or fingers of the arm, however, cannot be used to give the proper muscular support to the playing fingers. Thus, the initiation of practice and practice-habits should be made with attention to the proper source-place of muscular freedom, in order to keep the hand in an advantageous position for playing.

As to practice itself: Scales are helpful—until the time comes when the student begins to play. The reason for this is a psychological one. The only helpful kind of practice is based on mental stimulus, interest, and awareness. Whatever is played without such a basis, becomes mechanical and unmusical. As soon as a pupil knows his scales—their notes, their sequence, their fingering, their graduation steps—interest in scales as scales is gone. These problems are mastered as purely mechanical drills. At that point, it is far wiser to supplement scales *per se* with scale passages from the classic literature, which will afford the same exercise value and, in addition, will provide the ever-necessary stimulus of musical challenge.

Lumbering Up with Chopin

Here is another device for finger work. I have prepared an edition of the Chopin Etudes which treats each Etude according to the study-problem for which it was designed. According to the individual finger needs of the individual students, I advise lumbering up with four or five lines from several of the Etudes as a means of developing a study of the hands as separate entities. The selected fingers are calculated to help in the solving of some special finger need, some special technical problem, quite as a purely mechanical exercise might do. In addition, however, these delightfully musical works supply stimulus to the student's mind, his alertness, his musicality. I have always found that the student gains enormously when his mechanical or technical work can be tied into his overall musical thinking. In this connection I remember an incident of my own student days. Going once to visit a fellow-student in Paris, I found him hard at work practicing—but with the morning's newspaper propped up on the note-rack before him! While his fingers went through the scales, his mind was busy with the last news item he had read. This student is now a well-known fellow who did not win a First Prize. It is not necessary to have a newspaper before one to practice mechanically; many students let their fingers run on while their minds wander. When mechanical practice is joined to musical stimulus, this does not happen, and practice takes on fresh value. By studying the problems in several Etudes at the same time, the student avoids the danger of practice without thought.

A word of warning, though: as to the transference of purely technical work to musical passages! To play the classics musically—that. (Continued on page 194)

LA FLEURETTE (THE FLOWERETTE)

Mr. Ward's excellent teaching piece suggests a roadside wild flower such as one of the millions that line our highways from coast to coast—the little flowers that are woven into the colorful tapestry of our country. The composition, with its effective suspended and anticipated tones, makes a very interesting study. Grade 4.

HERBERT RALPH WARD

RONDO.

FROM SONATA PATHÉTIQUE

FROM SONATA PATHÉTIQUE
This brilliant *Allegro* in rondo form represents the climactic movement of Beethoven's great Sonata "Pathétique"! Now fiery, now tranquil, it is powerfully dramatic when properly played. It is difficult to represent these effects in words, and therefore we suggest that Etude Readers making a serious study of this work secure Victor Record No. M/DM 1102, a beautiful rendition of this work by Artur Rubinstein. Grade 8.

L. van BEETHOVEN, Op. 13

Allegro ($\sigma = 92$)

Allegro (d=92)

p

cresc.

dim. *cresc.* *dim.* *f* *ff* *fp* *p*

dolce

cresc. *p* *sf*

sf

Measure 101: Treble clef, B-flat major, common time. Bassoon part starts with eighth-note patterns. Piano part has eighth-note chords.

Measure 102: Treble clef, B-flat major, common time. Bassoon part continues eighth-note patterns. Piano part has eighth-note chords.

Measure 103: Treble clef, B-flat major, common time. Bassoon part continues eighth-note patterns. Piano part has eighth-note chords.

Measure 104: Treble clef, B-flat major, common time. Bassoon part continues eighth-note patterns. Piano part has eighth-note chords.

Measure 105: Treble clef, B-flat major, common time. Bassoon part continues eighth-note patterns. Piano part has eighth-note chords.

Measure 106: Treble clef, B-flat major, common time. Bassoon part continues eighth-note patterns. Piano part has eighth-note chords.

Measure 107: Treble clef, B-flat major, common time. Bassoon part continues eighth-note patterns. Piano part has eighth-note chords.

Measure 108: Treble clef, B-flat major, common time. Bassoon part continues eighth-note patterns. Piano part has eighth-note chords.

Measure 109: Treble clef, B-flat major, common time. Bassoon part continues eighth-note patterns. Piano part has eighth-note chords.

Measure 110: Treble clef, B-flat major, common time. Bassoon part continues eighth-note patterns. Piano part has eighth-note chords.

Measure 111: Treble clef, B-flat major, common time. Bassoon part continues eighth-note patterns. Piano part has eighth-note chords.

Measure 112: Treble clef, B-flat major, common time. Bassoon part continues eighth-note patterns. Piano part has eighth-note chords.

Measure 113: Treble clef, B-flat major, common time. Bassoon part continues eighth-note patterns. Piano part has eighth-note chords.

Measure 114: Treble clef, B-flat major, common time. Bassoon part continues eighth-note patterns. Piano part has eighth-note chords.

Measure 115: Treble clef, B-flat major, common time. Bassoon part continues eighth-note patterns. Piano part has eighth-note chords.

Measure 116: Treble clef, B-flat major, common time. Bassoon part continues eighth-note patterns. Piano part has eighth-note chords.

The image shows a page of sheet music for piano, consisting of six staves. The music is in 2/4 time and includes various dynamics such as *p*, *mf*, *cresc.*, *ff*, *sf*, *dim.*, *oreo.*, *dim.*, *f*, *ff*, and *cresc.*. Fingerings are indicated by numbers above the notes, such as 1, 2, 3, 4, 5, and 6. The music features complex patterns of eighth and sixteenth notes, with some staves showing both treble and bass clefs. The overall style is dynamic and expressive, typical of a virtuosic piano piece.

Piano étude page 162. The music consists of six staves of musical notation for two hands. The first three staves are in common time (indicated by 'C') and the last three are in 2/4 time (indicated by '2/4'). The key signature is one flat. Fingerings are indicated above the notes, such as '1 4 6' and '2'. Dynamics include 'ff' (fortissimo), 'sf' (sforzando), 'p' (pianissimo), and 'cresc.' (crescendo). Measure numbers 1 through 10 are present at the beginning of each staff.

Piano étude page 163. The music continues on five staves. The first four staves are in common time (C) and the fifth is in 2/4 time (2/4). The key signature changes to no sharps or flats. Fingerings like '1 2 4' and '3' are shown. Dynamics include 'p dolce' (pianissimo, sweetly), 'mf' (mezzo-forte), 'ff' (fortissimo), and 'p' (pianissimo). Measure numbers 11 through 16 are present. The word 'CRES.' appears twice, once above the first staff and once above the fifth staff.

do

cresc.

ff

p

sf

con fuoco ($\text{d}=104$)

un poco rit.

sf

tranquillo

decrease.

pp

ff tempo primo con fuoco

fff

ETUDE

WATER STARS

Mr. Grey, in Water Stars, gives us a lovely picture of a pool with pink and white water lilies on a summer morn. Try to catch the undulating movement, subduing the accompaniment notes so that the melody always stands out. Grade 3½.

FRANK GREY

Moderato ($d=52$)

cantabile

a tempo

poco rit.

mf

Fine

poco rit.

D.C.

HUNGARIAN FANTASY

This might have been called *Hungarian Rhapsody* because the form developed in the grandiose and brilliant works of Franz Liszt consists of variations upon arrangements of Hungarian type tunes. Note in this simpler composition, in the second measure of the *Andante con moto*, the employment of a type of the Hungarian Scale of D minor, with the second degree flattened. Grade 4.

WILLIAM SCHER

Adagio (♩ = 54)

Andante con moto (♩ = 84)

mf un poco rit.

simile

mf

l.h.

poco a poco accel. e cresca

poco rit. f

f poco a poco dim.

rif.

Allegro non troppo
(2nd time 8^{viii})

mf un poco ritenuto

a tempo

simile

Allegro (♩ = 120)

SAILS ON A SILVERY SEA

In studying this piece, play it many times at first without the use of the pedal, in order to secure a perfect *legato* effect in the arpeggios distributed between the hands. Each *legato* must sound as though it were played with one hand only. Grade 2½.

With flowing grace ($\text{d} = 56$)

VERNON LANE

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ETUDE

LINGERING MEMORIES

O. SCHELDRUP OBERG

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HUNGARIAN DANCE No. 4

(EXCERPT)

JOHANNES BRAHMS

Poco sostenuto
(r.h. under l.h. of Primo)

SECONDO

mello espressivo

rit. molto

sp in tempo animato

string. e cresc. poco a poco sin' al Fine

Vivace
f ben marc.

D.C. al Fine

HUNGARIAN DANCE No. 4

(EXCERPT)

JOHANNES BRAHMS

Poco sostenuto

ma espress.
l. h. above

PRIMO

rit. molto

molto espressivo in tempo animato

1st Last

string. e cresc. poco a poco sin' al Fine

Vivace
f ben marc.

1 2

D.C. al Fine

DREAMS OF YESTERDAY

Words and Music by
EDNA EARLE DUNLAP

Andante molto

Music score for "DREAMS OF YESTERDAY" by Edna Earle Dunlap. The score consists of two staves: a treble staff for the vocal part and a bass staff for the piano accompaniment. The key signature is B-flat major (two flats). The tempo is Andante molto.

First System:

- Measure 1: *p* *espress.*
- Measure 2: *mf* *dreamily*
- Lyrics: Some - times I wish I were a child a - gain — To
- Measure 3: *p*
- Lyrics: dream once more the love-ly dreams that chil - dren do: To wan - der down the mag - ic path of mem - o
- Measure 4: *rit.* *ten.*
- Lyrics: ry. That takes me back a - gain to yes-ter-day and you.
- Measure 5: *rit.* *ten.*
- Measure 6: *mf* — *rit.*
- Measure 7: *Poco più mosso*
- Lyrics: To walk that gay, en - chant-ed way to strains of mus - ic sweet and

Continuation of the musical score for "DREAMS OF YESTERDAY". The score continues from the previous system, maintaining the B-flat major key signature and Andante molto tempo.

Second System:

- Measure 8: clear, Some roun - de - lay that fair - ies play, on - ly the hearts of
- Measure 9: chil - dren hear.
- Measure 10: *mf* *poco accel.* *rall.*
- Measure 11: *Tempo I*
- Lyrics: To find you in the lit - tle gar - den fair,
- Measure 12: *mp*
- Lyrics: that longingly cresc.
- Measure 13: spilled the sum - mer's per - fume sweet from ev - ry flow'r that blows: To hold a - gain each gold - en mo - ment close, with
- Measure 14: *cresc.*
- Measure 15: *rall. molto* *ten.*
- Measure 16: *espress.*
- Lyrics: in the sim - ple, hap - py heart, that on - ly child - hood knows.
- Measure 17: *espress.* *rall. molto*
- Measure 18: *pp*

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WILLIAM A. WOLF

Moderato

MANUALS

Sw. to Gt. *Gt. mfp*

PEDAL

Gt. to Ped. *Ped. 53*

Ch. *Sw. rit.* *Gt. inf. a tempo*

Sw. *Soft Ch.* *Ped. 42* *Ch. to Ped.*

poco rit. *p a tempo*

rit. *D.C.*

THE BOB-O-LINK

FREDERIC A. FRANKLIN

Violin Allegro ($\text{♩} = 108$)

Piano

1st time 2nd time Laet pizz. R.H. arco pizz.

D.S. al Fine D.S. al Fine

* A "left hand pizzicato" is intended, where bowed notes and plucked notes are alternated.

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A SUNNY MORNING

LEWIS BROWN

Grade 2 $\frac{1}{2}$. Cheerily ($\text{♩} = 108$)

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179

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MARCH 1949

BUSY BEAVERS

Grade 2.

Allegro (♩ = 84)

r.h. over l.h.

MILo STEVENS

A Sense of Security in Piano Playing

(Continued from Page 157)

freely to any note, not necessarily stepwise, in a chromatic or diatonic movement.

Even those who think they know their spinning correctly will find their sense sharpened by this conscious re-learning. At first they may feel clumsy about it, and even feel that it interferes with their subconscious acquired spacing; but this will get over this feeling as soon as they have practiced conscious learning for a little while. It will then become subconscious and reliable.

A special exercise can be used for passing and spacing the hand under the hand, as in scales and arpeggio passages. Using the combinations 2-1, 4-1, 5-1, let the thumb, instead of exploring away from the hand, explore as far as possible *under* the hand. To help the thumb, the arm should move side-wise on the hand finger.

Security in Sidewise Arm Motions

Let us consider this sidewise motion of the arm, which is so essential in moving about the keyboard in *legato* finger passages. To give the arm freedom for its sidewise movement, the hand finger on which the arm is pivoted should yield at its joints in the direction which the arm is moving, just as the ankle gives when the body is moving from foot to foot. The finger tip should not stick to the keys. It should not lose its grip on the key. The whole arm through swinging sidewise from the shoulder should not lose the feel of being balanced on sun-foot-toes through yielding finger tips. The sense of position and security which is developed when the feet are moving should still be felt when the arm begins to move sidewise. A helpful exercise to develop this feeling of balanced motion is to dig into the key bed, as we did before, and try moving the arm sidewise, and freely, despite the downward pull.

In playing a single finger stroke the sidewise motion is a "must"; if smoothness in passage work is to be attained. Teachers use picturesque descriptions to suggest the correct arm motions. They say that the passage should "roll right out," or that the arm should feel like a car moving straight. There is a general element of truth in such suggestions; but if the arm moves too fast, and the fingers drag behind, the playing will be spotty and muddy. If the arm lags behind the fingers, the playing sounds labored. To get the proper sequence of actions, let the arm be relaxed without tension, then the finger stroke will send the arm along. The arm will depend upon where the next note is, and upon the finger and arm adjustment that you have planned to reach that note. One must learn the free arm pivot on the finger tip. The arm must not tight-clutch at chords, merely hold the key resistance in your fingers and arm. Again I must warn that clutching will always tighten the arm, just as curling the toes inward, while standing or walking, stiffens the body. Clutching at the keyboard interferes with an easy sense of balance in chord playing. It is like the self-clutching of a drowning person. I think of a drowning person. I think you are gaining security, but you are only losing it. Take the chord position that is indicated, and rest comfortably on the keys, feeling them as supports. Let the arm get the hang of the keyboard, and never lose it. Getting the "hang of things" is literally true in playing the piano.

depressed. For example, if you keep the arm suspended, you can scanner the key surface with finger tips just touching the tops. The weight of the keys offers sufficient resistance to be held in support for the finger. There is no tone, of course, because the keys are not depressed. Where the key is partially depressed with enough motion to produce tone, springing from the key can be felt as a means for supporting finger tips. It is much like the touch and go in running quickly over cakes of ice. You don't stay long enough on a cake of ice to sink to the bottom, but you utilize the weight and resistance of the ice to give you just enough temporary support to move over to the next cake of ice so on.

In fast playing on the keyboard, the suspended arm actually vibrates as it moves quickly from finger tip to finger tip, while the keys are only partially depressed. The vibrating arm, bobbing along on different fingers, finds the keyboard feel relaxed and gives a finger touch that is quite in soft passages and brilliant in loud passages.

So no matter how fast you play, the arm must never lose the sensation of being propelled from finger tip to finger tip. Then you will never lose your balance, and every note will sound clear and clean. The notes should be felt in groups, wherein a series of notes is sounded in one hand position. The moving balance of the arm should be felt as you are playing through one group of notes and swinging into the next group.

The keyboard, instead of feeling like a treacherous labyrinth, will be a helpful assistance if let it serve as a support for your finger tips and a prop for your sidewise arm pivots. As you weave in beautiful arm motions, piano playing that is firmly rooted on sure finger tips will then be fun, rather than torture.

Security in Double Notes

In playing double notes keep the fingers moving free. It is helpful at first to play the notes separately, one after another, then together. Do not clutch the arm and interfere with a free sense of security. To get the sense of free spacing, and arm balance, again practice digging into the keys, and moving the arm sidewise while the finger tips hold onto the key bed. So, too, in octaves, the span should be free and elastic. Resistance should be felt in the finger tips, and there should be no clutching.

In choosing, to sense the spacing of each finger, and to get a free finger picture of the chord shape, practice at first spelling out notes, one after another. Do not hold the fingers rigid as a block, and in playing through the keys, do not clutch at chords, merely hold the key resistance in your fingers and arm. Again I must warn that clutching will always tighten the arm, just as curling the toes inward, while standing or walking, stiffens the body. Clutching at the keyboard interferes with an easy sense of balance in chord playing. It is like the self-clutching of a drowning person. I think you are gaining security, but you are only losing it. Take the chord position that is indicated, and rest comfortably on the keys, feeling them as supports.

Let the arm get the hang of the keyboard, and never lose it. Getting the "hang of things" is literally true in playing the piano.

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3586	Swingin' a Walk	G. Hopkins
3587	Swingin' a Walk	C. Jones

How to Build Confidence

(Continued from Page 149)

is why they were splendid artists! People who think that any operatic part can be properly grasped in six months are on the wrong track. A role isn't sung—it must be worked out, considered, developed, and continuity and fluidity, and this is achieved only by research and experience.

My study of a new rôle begins about half a year before I open the score. During that time, I plague the librarians in my neighborhood, looking up books, articles on the rôle, and the like, and thus the character of the rôle am to portray. In studying for "Simon Boccanegra" for example, I learned the most fascinating things about the goldsmiths of that time. From those facts, I tried to work out emotional reactions—how would a plain goldsmith feel when he was offered an exorbitant price for his art? And this was the reaction of a pirate who suddenly found himself right-hand-man to a Doge? What would he know? I need an overhauling because they walk about those rooms of theirs? (In this case, there no doubt are no costumes, and when he sits down only to eat and sleep?) The character of the part comes first—not words, not music, but the man himself. Then, fortified by my researches, I confer with the costumer about what to wear and how to look, often obtaining personal consultation. This is the rôle in vogue at the time. The next step is to establish a preliminary familiarity with the words and music of the score. You have "broken the back" of the opera the first time you can go through both from memory. This memorizing, however, is merely the step at which serious work begins.

Balancing the Rôle

Now come endless repetitions, additions of bits of business, changes in basso continuo, and so forth, until the rôle is well balanced, whole. Now comes balance, judging where to give and where to hold in order to point emphasis and climax. For this part of my coaching I am so fortunate as to have the help of Cesare De Luca, whose fifty years of experience in the rôle training are incomparable value. And at every step of the way, diction and memorization are perfected. At last the rôle is ready for performance—but only after some fifty performances do ones begin actually to master the work! This is a very different kind of study from the once-over-lightly verse studies of the amateur. The real spot when I have sung an opera fifty times, I begin to restudy it, not from the viewpoint of mastering its difficulties, which by that time are familiar but in order to achieve greater continuity. The portraying of a rôle is not under the eye of a picture; the rôle is born, but the public wants to see the unfused whole, without being conscious of single brushmarks (or the work pains they may have caused).

It is by such means that one begins to build confidence. And the word to stress is *begin*. I know all too well that it is possible to "get by" with quicker

methods that seem to pay better dividends—at the start. Which is why I suggest that the young singer question herself carefully as to what she really wants to do. If she wants art, she can achieve it only through building the kind of confidence that makes him certain, at every step of his path, that he is delivering his best."

Bassoon Clinic Series

(Continued from Page 153)

long usage, coupled with a lack of repairs, are not in a playable condition. This deplorable state passed unnoticed for years, because one needs enough about the instrument to determine whether it can be used in the student, the reed, or the instrument. I have been called on occasions to test, examine, and evaluate school instruments. After removing the instrument from the case, there is usually a residue of broken reeds, strings, and so forth left in the case, and then, with a blank expression, the instructor asks, "Is it a good instrument?" How would I know? I need an overhauling because you can so much as play a scale on it, yet these instruments are invariably used by students at the time of my inspection. This is the rôle in vogue. In one specific instance, I recently inspected five instruments in one school. Four were impossible to play and the fifth was playable only because of the "bailing wire" repair made by the ambitious student to whom it belonged. The cost of an overhauling on fifteen hundred to two thousand dollar investment was mighty small, simply because the men in charge of those instruments failed to recognize the crying need for repair. Yet, we allow ourselves to bemoan the fact that there are less than good school instruments, cheap instruments, and when we buy them with the average bassoon now being used in your school band or orchestra. Plug one end of each joint, cover the tone holes, and blow smoke into the other end under slight pressure. No doubt it will look like a locomotive letting steam. If it does, don't blame your student for being poor and bad intonation, but rather, start immediately to look for an expert repairman.

The bassoon or "crook," as it is often called, is another item of neglect, often being split or battered until it is impossible to play again. Many serviceable bassoons are still in existence, however. Reasonable prices are made in three lengths: one, two, and three; each number signifying a greater length (approximately one-third to three-sixteenths of an inch). Different-sized bassoons should be tried for until the bassoon is needed; for example, a bassoon which has a tendency to play on the flat side should be fitted with a Number One bassoon; whereas a sharp bassoon might require a Number Three bassoon. Usually, however, a Number Two will suffice for almost all bassoon parts. One must be aware, however, of discrepancies in the numbering between different manufacturers, since the numbers are only relative to each other when manufactured by the same concern.

Our next article will deal specifically with reeds and reed problems.

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MONDAY, JUNE 6 THROUGH SATURDAY, JUNE 18

Mondays, June 6 I What is Teaching?
Tuesday, " 7 II The First Year.
Wednesday, " 8 III The Left Hand: Lateral and Backward Positions of the Thumb,
Thursday, " 9 IV The Left Hand: Advanced Positioning, Shifting Position.
Friday, " 10 V The Left Hand: Double Stops.
Saturday, " 11 VI The Left Hand: The Portamento.
Monday, " 12 VII The Left Hand: The Trill, The Vibrato.
Tuesday, " 13 VIII The Right Hand: The Bow and the Basic Motions of
Wednesday, " 14 IX The Right Hand: Bowing.
Thursday, " 15 X The Right Hand: The Lower Third, "Round Bowing."
Friday, " 16 XI The Right Hand: Tone Sliding and Tone Coloring.
Saturday, " 17 XII Interpretation.
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More About Fiorillo

(Continued from Page 155)

exists for attaining control and agility of bowing. The three-part *arpeggio* contains its innumerable forms and infinite variety of bowings that can be used with great effect, provide more material for the development of bowing technique than any other type of exercise. Usually there are fifteen bowing variants given for this study, though a great many more can easily be invented. These requiring short, sharp strokes, are particularly suited to the frog, the middle, and the bow tip; those having extended legato or *staccato* bows are to be played with the whole bow and in each half of the bow. Two variants not usually given, each of which has special value, are the following:



and



Ex. C is particularly useful for developing a steady-drawn, tone-producing bow stroke, and Ex. D is equally valuable for acquiring a lightly-balanced upper arm.

The three Etudes of Fiorillo* have never been labeled as belonging to any one "school" of violin playing. They were one of the foundations of the classic French school; they were widely used in America by the ultra-conservative school of the middle eighteenth century; the later Franco-Belgian school found them indispensable; and progressive teachers of the modern school consider them equally essential. It is fortunate that a work such with universality of appeal is again being so widely and intelligently used.

The Scientific Radio Concert Band

(Continued from Page 152)

- 14 Bb Clarinets Alto
1 Eb Clarinet Alto
1 Eb Clarinet Bass
2 Oboes Bassoon
1 Cor Anglais
1 Contrabassoon
2 Eb Saxophones Alto
1 Eb Saxophone Bass
4 French Horns Bass
2 Bb Flugelhorns Solo
1 Bb Bassoon Solo
2 Bb Trumpets Solo
1 Eb Trumpet Solo
3 Bb Trombones Tenor
1 F Trombone Bass
2 Bb Euphoniums Baritones
2 Eb R. M. Tubas Basses
1 Bb R. M. Tubas Basses
1 Harp String
2 Percussion

2 Percussion

54 • Total

FULL BAND

- 5 Flutes (Piccolos) Soprano
2 Eb Clarinets Soprano
16 Bb Clarinets Alto
1 Eb Clarinet Bass
1 Eb Clarinet Contrabass
1 Eb Clarinet Giant Pedal
2 Oboes

1 Cor Anglais

1 Oboe D'Amore

1 Contrabassoon

1 Bass Saxophone Contrabass

1 Eb Saxophone Alto

1 Eb Saxophone Bass

1 Eb Saxophone Bassoon

4 French Horns

3 Bb Flugelhorns

1 Bb Bassoon

2 Bb Trumpets

1 Eb Trumpet

3 Bb Trombones

1 F Trombone

2 Bb Euphoniums

2 Eb R. M. Tubas

2 Bb R. M. Tubas

1 Harp

1 Tympani

2 Percussion

66 Total

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1 March, *The Rifle Regiment* Sousa

2 Overture, *Beautiful Galatea* Suppe

3 Novelty, *Sliding Jim* (Trombone Extravaganza) Lossey

4 Intermezzo, *The Love Kiss* Pryor

5 Chorus, *Pilgrims ("Il Lombardi")* Verdi

6 Waltz, *Artist's Life* Strauss

7 Concerto Solo, *Whirlwind Polka* Levy

8 March, *Florentiner* Fucik

1 March, *Black Horse Troop* Sousa

2 Overture, *Crown Diamonds* Aubert

3 Saxophone Solo, *Nadine* Henton

4 Romance, *Evening Star ("Taunhuaser")* Wagner

5 Comique, *Danny and His Hobby Horse* Pryor

6 Extracts, *Yeomen of the Guard* Sullivan

7 Intermezzo, *Natalia ("La Source")* Delibes

8 March, *With Sword and Lance* Starke

1 March, *The Crack Regiment* Tobani

2 Overture, *Emperie* Weber

3 Melody, *Consolation ("Song Without Words")* Mendelssohn

4 Patrol, *The Hippodrome* Sousa

5 The Directorate Sousa

6 Caprice, *Capriccio Italien* Tchaikovsky

7 Caprice, *Capriccio Espagnol*, Rimsky-Korsakoff

8 March, *With the First-class Teacher* Grieg

9 Concerto, *The Wizard of the Nile* Herbert

10 March, *With the Trumpet and Drum* Weldon

11 March, *With the Violin and Bow* Weldon

12 March, *With the Violin and Bow* Weldon

13 March, *With the Violin and Bow* Weldon

14 March, *With the Violin and Bow* Weldon

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The World of Music

"Music News From Everywhere"

THE LEAGUE OF COMPOSERS recently honored the late Paul Rosenthal at the Museum of Modern Art, where a program of composers discovered by him was presented. The program enlisted the services of a number of vocalists and instrumentalists who played works by Edgar Varèse, Stefan Wolpe, Leo Ornstein, Charles Mills, Roger Sessions, and Roy Harris.

THE NEW ENGLAND OPERA THEATRE, Boris Goldovsky, director, recently presented Bizet's "Carmen" in Boston, while it was originally given—with spoken dialogue. Marguerite was generally omitted, were restored, while later additions, including the ballet of the last act and the recitatives composed by Ernest Guiraud, were omitted.

THE JEWISH MUSIC FESTIVAL, which began for February 12, Shahat Shirah, the Sabbath of Song, entitled the efforts of one thousand Jewish organizations who planned programs all over the country. Symphony orchestras which cooperated by presenting Jewish works to these programs during February were those of Detroit, Indianapolis, Baltimore, Cleveland, Portland, St. Louis, and Washington.

THE METROPOLITAN OPERA ASSOCIATION will open its annual spring tour on March 21, in Baltimore, Maryland, the first of fourteen cities to be visited during an eight-week period. A total of sixty-five performances will be given, the first feature of the tour being a performance in Des Moines, Iowa, where the company never has played. The entire company—orchestra, ballet, chorus, and principals will make the trip.

THE INTERNATIONAL SOCIETY for Contemporary Music opened its concert season on January 24, at the Museum of Modern Art in New York City, with the Second Quartets of Arnold Schoenberg and Leos Janacek, performed by the Pro Arte Quartet, assisted in the last two movements of the Schoenberg opus by Patricia Neway, soprano.

THE AMERICAN MATTIAY ASSOCIATION held its annual meeting recently in Chicago, at which event important addresses were made by Dean Clarence Burg of Oklahoma City University; Arthur Ife of Philadelphia; and Cara Verson, of Chicago. Announcement was made that the Association would pre-

sent a Scholarship Award of five hundred dollars in the spring to a student to be used for further study and musical development. Details may be secured by writing to the secretary, Raymond E. Sparks, 160 Orchard Road, Solvay, New York.

LAWRENCE TIBBETT, distinguished alumnae of the Metropolitan Opera Association, was honored by his colleagues on January 21, upon the occasion of his twenty-fifth anniversary with that organization. Management, staff, artists, the Opera Guild, and the members of the Guild of Masters—artists of which Mr. Tibbett is a member—joined in making it a gala occasion. The event was further marked by Mr. Tibbett's adding another role to his already extended list of parts sung in opera. With the addition of the rôle of *Balstrode* in Benjamin Britten's "Peter Grimes," his total is more than seventy. His debut was made on November 24, 1923, as *Lovtsky* in "Boris Godunoff."

EDWARD JOHNSON will retire as general manager of the Metropolitan Opera Association at the end of the 1949-50 season, according to an announcement just made by George A. Sloan, Chairman of the Board of Directors. It is planned that he will remain, which will be Mr. Johnson's third season in a managerial capacity, take on the aspect of a special tribute to him.

NORMAN CORDON, opera singer, has settled in San Antonio, Texas, where he now is an instructor. In September, was presented on February 12, 13, 14, and 15, included the operas "Il Trovatore," "Der Rosenkavalier," "La Bohème," and "Loangoing." The Metropolitan Opera Association was drawn upon for principals and the two-hundred-voice chorus was made up of local singers, while the orchestra was the San Antonio Symphony, all under the direction of Max Reiter, regular conductor of the orchestra.

CREDIT TO WHOM credit is due. The plan of the American Federation of Musicians as announced by James C. Petrillo has been in providing free music for veterans' hospitals, for public parks, and for juvenile delinquency programs, as well as for the expenditure of \$1,736,721.62 in 1948. This exceeded the program for 1947 by \$1,000,000. The money was derived from a fund created by the musicians' records and transcriptions under an arrangement with recording companies, which was terminated at the end of 1947, in compliance with the Taft-Hartley Act. The funds were allocated to seven hundred locals. Each local was scheduled to receive \$1,000 per month for the first five thousand members, and \$1.78 per member thereafter. The management at the performances was in the hands of local unions. Over ten thousand performances were given a year. In the first two years the Fund spent over \$3,000,000 and gave employment to thousands of musicians, at the same time furnishing music to those who need it most.

CONSTANTINE WEIKERT, a former professor of music who was a child prodigy and a friend of Liszt, Wagner, Brahms, and Dvořák, died January 22 in Cincinnati at the age of ninety-five years. In his earlier days he had been a "cellist and a pianist and had served as accompanist to Adelina Patti. He had also played in a trio with Verdi and in quartets with Saint-Saëns and Joachim.

HENRY SCHLITTNER, former violinist of The Philadelphia Orchestra, director of the Musical Fund Society of Philadelphia and for seventeen years managing director of the Fox Theatre in that city, died December 2 in Stonehurst, a suburb of Philadelphia. Mr. Schlittner was a violin teacher at Coates Conservatory. He was the father of the Dwig School for Girls at Englewood.

RENE FRANK, Pikeville College, Pikeville, Kentucky, is the winner of this year's Ernest Bloch Award of the United Temple Schools in Boston. Annual Competition for the best new work for women's chorus, based on a text from, or related to the Old Testament. Mr. Frank's winning chorus makes use of Verses 12-23 of II Samuel, Chapter 6.

WALTER HOWE, widely known organist, director, and since 1944, director of the Worcester (Massachusetts) Festival, died December 16 at Andover, Massachusetts. He was fifty-nine years of age. He had been organist and choirmaster in many cities and while in Roanoke, Virginia, founded and conducted that city's Handel and Haydn Choral Society and the Norfolk Opera Company. He also served for a time as choral director of the annual summer series at Clautunqua, New York.

(Continued on Page 194)

MARCH, 1949

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Technique Must Release Music

(Continued from Page 158)

is, to release the music their composers put into them. To some, they wrote them; it is necessary to play with a certain sense of distinguishing between mechanical evenness and musical evenness. From the purely mechanical viewpoint, we tend to stress evenness of scale; from the purely musical standpoint, however, there is no such thing as an absolutely even scale. That is, the certain degrees of the scale tend naturally to move in certain directions, seven moving naturally to eight; four moving naturally down to three; and six, to five. An absolutely even scale (musically speaking) would tend to defeat these natural stresses, and would make the music lifeless, monotonous, and lifeless. Now, it is quite valuable to strive for the perfectly even scale in pure scale work. But as soon as the scales are taken over into musical passages, it is the natural meaning—the movement, the stresses—of the music that should dominate. This is the real problem in the problem of playing Bach, Mozart, Haydn. Some authorities suggest that these works should be played with the absolutely mechanical evenness of the pure scale, think otherwise! The masters wrote their works as musical expressions of feeling. Carefully they left them according to the musical laws and forms of their day, but with music. Hence, the inherent music must be found and released. Hence, again, the student must distinguish between *scale-notes*, and *musical notes* which follow their natural pattern of movements and stresses. In this sense, certain degrees of the scale are actually more important than their resolution, and when a composer intended such stress, it is a defeat of music to overlook it by playing with mechanical, unstrained evenness.

The greatest interest in any music is the living emotion, the human message it reveals. This must be released and released. And the best technique is that which enables obedient fingers to carry out the intentions of an alertly musical mind.

The World of Music

(Continued from Page 193)

Competitions

THE AMERICAN GUILD OF ORGANISTS is promoting a National Competition in Organ Playing, the finale of which will take place in connection with the 1939 International Biennial Convention. There will be preliminary and regional semi-final contests, the latter to take place during the Regional Conventions of the Guild in the late spring of 1949. The contest is open to any organist twenty-five years of age or under, the only qualification being that he "shall not have played a recital for the A.G.O. prior to the date of Competition Preliminaries." Full details may be secured by writing to Mr. M. S. Wright, Chairman, American Guild of Organists, 630 Fifth Avenue, Room 1708, New York 20, N. Y.

THE UNIVERSITY OF MICHIGAN BANDS, with the idea of developing better marching bands and band leadership, will sponsor their first annual National Drum Major Contest, May 21, at Ann Arbor, Michigan. The contest is designed to interest in drum majoring, especially for young participants, and to develop participation at all levels. The deadline for entering is April 15; and all information and entry blank may be secured from Jack E. Lee, Chairman, National Drum Major Contest, University of Michigan Bands, Harris Hall, Ann Arbor, Michigan.

AN AWARD of one thousand dollars and guaranteed publication is offered by the Pennsylvania College for Women, Pittsburgh, for a twenty-month organ composition in three or four movements. The contest is open to citizens of the United States. The closing date is September 1, 1949, and all details may be secured by writing to Mr. Russell G. Wichmann, Pennsylvania College for Women, Pittsburgh, Pennsylvania.

A PRIZE of one thousand dollars is offered by the Trustees of the Paderewski Fund for the best quartet or quintet for piano and strings requiring at least four players. The closing date is April 1, 1949; and full information concerning conditions of the competition will be sent upon request addressed to the Secretary of the Paderewski Fund, 299 Huntington Avenue, Boston, Massachusetts.

THE CHURCH OF THE ASCENSION, New York City, offers an award of one hundred dollars for an original choral work for mixed voices, to be sung for the first time at its Ascension Day Festival Service May 10, 1949, under William Tamm, organist and choirmaster. The text to be used is Psalm 24: "The earth is the Lord's" in the version found in the Episcopal Book for Common Prayer. The closing date is March 25th, and all details may be secured from the Secretary, Church of the Ascension, 12 West Eleventh Street, New York City.

THE NATIONAL FEDERATION of Music Clubs announces the seventeenth Biennial Young Artists Auditions, the finals of which will take place at the Twenty-sixth Biennial Convention in Dallas, Texas, on April 27 to April 3, 1949. One thousand dollar prizes will be offered in four classifications: piano, violin, voice, and organ. Preliminary auditions will be held in the various states and districts during the early spring of 1949. Entrance blanks and all details may be secured by writing to Miss Doris A. Hunn, National Chairman, 701 18th St., Des Moines, Iowa.

THE FIFTH INTERNATIONAL COMPETITION for Musical Performers, Geneva, 1949, will be held at the Conservatory of Music, Geneva, Switzerland, September 19 October 2. The contest is open to singers, pianists, violoncellists, violinists, and other solo interpreters of sonatas for violin and piano, of all nationalities. There are first and second prizes in the various classifications. The deadline for submitting registrations is July 15; and all details and application forms may be secured from the Secretary of the International Competition for Musical Performers, Geneva, Switzerland.

The Door to Grand Opera

(Continued from Page 137)

was the way in which practically all opera auditions throughout the world were conducted. Surely, there could and should be something better!

The success of the Sunday night Metropolitan Opera Concerts at the Metropolitan was spontaneous and brilliant. In one of the illustrations accompanying this article is shown a group of the younger American artists of that day who clearly feel the audiences. Truly, they were all started upon their fine careers, but they represented in the public the spirit of youth in music. Their voices were fresh and vigorous, their minds quick, sharp, and clear, and their bodies lithe and agile. Most of all, they were not burdened by the load of woe and concern with which opera had been encumbered for years. In most of the great opera houses of the world the scenery, costumes, and casts on the stage were so ancient, fusty, decrepit, and archaic that they looked like Mme. Tussaud's waxworks come to life. The new world was calling for youth. It respected and honored the older masters of art, but it wanted, when possible, young voices and young faces.

The Youth Concerts at the Metropolitan represented the birth of a different kind of opportunity in the operatic world—one which the younger folk were glad to seize, and one which the public welcomed with joy.

Mr. Earl Lewis was quick to see that a plan to conduct the auditions through the radio was not only feasible, but thoroughly practical. It would seem with all the extremely lucrative opportunities awaiting the singer who succeeds that a great flood of talent would be developed. The master of cast, it was hard to get the kind of quality of talent that the Metropolitan Opera demands. This was partly the fault of bad auditions. When the young singer leaves the teacher's studio, he probably has all the teacher can give him. The teacher has had training and has acquired some kind of repertoire. But that is only the beginning of the professional preparation leading to an actual trial with orchestra before an audience. The American Broadcasting Company could provide the auditorium, the orchestra, and the rehearsal room, the studio, and "over the air" where millions would listen in. This could enlist the greatest musical jury in the world, and probably the best one. However, such a plan is extremely expensive, and unless it were to be subsidized by a sponsor, it would be impossible. Fortunately, a sponsor was found, the Sherwin-Williams Company, manufacturers of paint and chemicals. The plan would also advertise and bring wider prestige to the Opera Company itself. Sherwin-Williams rendered a great service to operatic art in America, although of course it received in return a great deal of publicity for the sake of dignified publicity. The Metropolitan Opera Auditions of the Air are now sponsored by the Farnsworth-Capchart Television and Radio Corporation, with great generosity.

Mr. Edward Johnson, Director of the

Metropolitan, a great and fine business man, immediately saw the potentialities of the new audition plan, and gave

it the necessary cooperation and support, without which it could never have succeeded.

In the next section of this article Maestro Artur Rodzinski, Director of the Metropolitan Opera Auditions of the Air so amazingly productive of a large number of the younger stars of the Metropolitan Opera Association.)

Music Teachers National Association

(Continued from Page 191)

craft that eventually aids the composer in his expression, then the student should be content to complete his exercises as a means to that end. He may

always experiment with his own ideas. "I make no effort here to go into the details of what I think a young composer should study. I believe, however, that each case is quite different and that an integrated course involving singing, dictation, harmony, counterpoint, keyboard exercises, extended forms and analysis with some mention of his (Continued on Page 204)



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Theodore Presser

(Continued from Page 141)

spirit. The welfare of his employees was near to his heart. In his songs he sang the contributions and the output of each individual employee and rewarded him according to his own judgment of the employee's fitness and worthiness. His methods of management were essentially paternalistic. He belonged to a paternalistic age. His employees were like children, and he was similarly dear to his heart. He was the father; if the employees were good, faithful, intelligent, and hardworking, he was a kind father; if they were not, he could be a bitter severe disciplinarian, but always a just father. He felt very strongly that his business efforts were to bring up the result of his own efforts, but due to the accumulated brain experience, patience, service, and labor of a large number of faithful workers.

Henry Ford had the identical opinions. Once he escorted me through his vast industrial development in Detroit. When I remanded him to the piano piece of this great work, he exclaimed: "Work! Nonsense! I have about one hundred thousand employees who do the work." Both Mr. Presser and Mr. Ford were

(To be continued)

Will Music Festivals Regenerate France?

(Continued from Page 143)

so-called cadets of the Paris Conservatory. These boys, for the most part in their teens or early twenties, have won many prizes for their work, and are the youngest orchestra in Europe. Led by an experienced conductor like Hans Rosbaud, they sounded exceptionally well as they played in their white shirts in the packed court of music lovers. The young elements of chamber music dedicated to the Comédie Française, a concert of spiritual music at the Château de Saint Sauveur, symphonic concerts and serenade concerts, all devoted to Mozart compositions. But the most outstanding performances were those of the Nuovo Quartetto Italiano. No festival is a complete success if it can boast of a distinguished artist, and the little Aix Festival was no exception.

This Nuovo Quartetto Italiano (P. Borciano, E. Pegreffi, P. Farulli, and F. Rossi) will very soon take its place in the front rank of great chamber music groups. This ensemble plays everything by heart, and they play with three men and one young woman; so do close together, swinging their bows and their heads (they are Italians), that one naturally fears that the hectic traffic of bows may at any moment become dangerously entangled. They play with astounding power and speed, which is probably a bit for a theatrical group of limited skills.

Breathtaking Spectacle

The old guide who conducts visitors through the Palais des Papes, as he concludes his telling of one of the dramatic scenes in the history of France, shakes his head and says: "It is too bad now. Now there is a group of artists here—in this castle where everything has been so quiet ever since the days of the Pope—now there is a murmur every night, either by stabbing ('Richard III') or the goutine ('The Death of Danton')."

Every year, the ones who sell postcards will volume over the question what had better go to Orange where "you will see real dramatic performances."

After leaving old Avignon your imagination might readily carry you back to the tenth or fourteenth centuries, or even to the days of the Roman Empire, when you arrive, half an hour later, in Orange, the sight of the old Roman

French theatrical company pre-

pared to give a performance.

Theatre is literally breathtaking. The staging of plays and operas at the Théâtre Antique at Orange is an old tradition to the French. For at least thirty years the greatest of the greats such as Monet, with his brother Paul Monnet, Modeste Roch, La Grande Sarah (Bernhardt), and the Russian basso, Fernand Chalapine—played their star roles there.

The theater stands in a large dusty square, one side of which is sheltered by the hills. It is famous for its wall—the only one remaining of the original structure, which is three hundred and nine feet long and forms the back of the stage. This wall is virtually intact, although only two of the original magnificient white marble columns remain. It is the most beautiful wall in the D'Annunzio version, which he wrote directly in old French, and the Orange production used decors and costumes as designed by Bakst.

I doubt very much whether I could stand in the one I witnessed at Orange and where could one find such a perfect setting? The marvelous lighting effects—sometimes in colors, at others projecting scarcely visible pictures that crossed the wall like a vision, completed the fairy-like spectacle. Accents from the Comédie Française, with Verdi Koreyko, and the orchestra of Sébastien, supported by the Colonie Orchestra of Paris, conducted by Paul Paray. The beauty of this performance is so fantastic that I would urge anyone who is interested in the visual arts and who plans on being in France at that time of the year, to travel to see it.

On the afternoon of the performance the little town of Orange was hardly recognizable.

The narrow, cobbled streets were teeming with visitors—arrived by train, bus, motor car, and bicycle—from neighboring regions, from Lyon, and Marseille, and some from Rome, Amsterdam, and Berlin. A portion of the crowds came just to see "Le Martyre de Saint-Sébastien," but many came to stay for two nights to attend two operas—"Alceste," by Gluck, and "Saint-Sébastien" and "Samson et Dalila." Ever since Wagner's opera was given in Orange a few years ago, gallaudet at full speed of live forces across the stage of the Théâtre Antique, announcement of an operatic production has always brought great crowds.

Some visitors have been coming annually to a score or more of performances. There are many foreigners among them. Perhaps this is because Orange is off the beaten path leading to the festival grounds, or perhaps because the traveler at any other time of the year would find only one very old and primitive hotel and a few empty cafés.

Who would associate the little town of Orange with the house of Holland? Yet Orange is the residence of the Princess of Orange, the Royal House of Holland carries the title of the Princess of Orange—where there is, incidentally, only one diplomatic representative, the Consul of Holland. He has no other function but to land. He is really a French physician by profession. As the French very delicately put it, "Dr. Shenzon is only a consul honoraire."

Jean Hervé told me that he plans to do André Messager's "Le Roi David" in Orange next year, but whether he does or not, it is my earnest hope that the music. It should be classified as a play with music, for it is neither an oratorio nor an opera. No one sings on the stage, and the chorus of two hundred

voices is placed in the pit with the orchestra. As a matter of fact, except for the beautiful overtime (very late Debussian in style), the action in the first act is unaccompanied by any music whatever.

Originally this play which the two "poets," D'Annunzio and Debussy, wrote in close collaboration in 1911, was presented by the Russian Ballet under the direction of Isidore Rubinstein as "Sébastien" at the Champs Elysées Théâtre in Paris in 1911. Décor and costumes were designed by Léon Bakst. Since then, the play has been given only once, at the Paris Opera House in 1922. The legend which inspired many comedies, Titian, and Debussy, has undergone very little change in the D'Annunzio version, which he wrote directly in old French, and the Orange production used decors and costumes as designed by Bakst.

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(Continued from Page 147)

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strade over and sat down at the piano. An amateur in dinner jacket in leisurely manner presented the numbers to follow. The program consisted of Bach's G Major French Suite No. 5, the A Major Sonata by Mozart (with the Turkish March), Mendelssohn's charming Rondo Capriccioso, and the gigantic "Water Fantasy" by Schubert.

Bachus began to play, and after a few minutes I relaxed. His was still the grandiose style, the same completely authoritative manner, and the same incomparable technique. It was a wonderful welcome to Europe after so long a time.

I let the audience know that the best thing that the continent had not changed. The golden values of some of the classical standards were just as bright as when I had left for a happier world. After the concert we went backstage and shook hands with the artistes. The same fine smile was on their faces as when we met together those years that had passed since we had seen each other. It was good to see and hear him and to make sure that although so much was changed, altered, or completely lost during the war, his heavenly piano playing, which to this very day seems out of this world to me, was still here in all its richness and beauty.

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The young generation of British composers I met Alan Rawsthorne and Humphrey Scarfe, who impressed

me with their talent and sincerity. The Piano Concerto of Rawsthorne, a copy of which was given to me by the alert and extremely able editor of Oxford University Press, Alan Frank, is one of the better examples of contemporary piano writing, and Mr. Scarfe's *Ballad* for piano solo, also recently published in London, struck me as a fine keyboard work of a serious composer.

Contemporary Norway

After a successful B.B.C. appearance we left London and journeyed to Copenhagen where we were to perform at the Royal Concert Hall, which seats about two thousand persons, who pack the auditorium to capacity every Thursday night during the regular season. We were invited to give several of our own programs which are very similar to our N.Y.C. Saturday afternoon events.

The Radio House originally scheduled to open late in 1940 was kept in a permanent state of "preparation" during the whole tenure of the Nazi regime and was finally opened "prematurely" shortly after the liberation, when it was open with great festivities in the Fall of 1945.

The great studio, with its oak-paneled, movable, and adjustable walls to suit every requirement of acoustics, is joined by a large, middle-shaped hall for organ and chamber music events. They

know that a fiddle insures the best possible results acoustically. But I still had my doubts about this. I certainly agreed that this Radio House with its glass walls, streamlining,ulators, air-conditioning, and sound-proof rooms represented one of the most modern building designs that I have seen to date. How great was my pleasure when during the short visit in Director Gram's office I was offered an invitation to appear with the Radio Orchestra on one of their Thursday night concerts in March 1949, which I gratefully accepted!

On to Quaint Amsterdam

We departed from Copenhagen's Krusberg Airport on one of the Danish Skyliners with easy hearts and grateful memories of a perfectly spent day. After only three hours in the air we arrived at Schiphol, the Dutch airport, and soon we found ourselves in quaint old Amsterdam.

At the Park Hotel, where we stayed, we found an international gathering of musicians from all over Europe. The occasion was the twenty-second celebration of the Festival of the International Society for Contemporary Music. The festival is being held every year in a different city. This year, Amsterdam was chosen for the event. We saw some of our newly won Norwegian, Swedish, Danish, and English friends again, together with such old acquaintances as Luigi Dallapiccola of Italy, the Indian composer who had not been seen for two years, Dr. Ernst Hartmann, editor-in-chief of the Universal Edition of Vienna, Austria; and Dr. Stucken-schmidt, the German musicologist from Berlin.

From the American point of view the Festival was interesting mainly because it featured the first European performances of Sorensen's monumental Second Symphony under the baton of the excellent conductor of the Concertgebouw Orchestra, Eduard von Beinum, and the *Sinfonia* by Walter Piston, conducted by our own Leonard Bernstein of The Hague. The Resident Orchestra of The Hague.

Beethoven Fourth Concerto. He and his wife invited us for a real Danish lunch on the fashionable Coque d'Or Restaurant in the heart of Copenhagen, and after the more-than-satisfying meal, they took us for a visit to the Royal Opera House where Mr. Peter Gram, the music chief of the Danish Radio, and the first conductor, Mr. Eric Tuxen. It was a sheer delight to see the grandiose concert hall, which seats about two thousand persons, who pack the auditorium to capacity every Thursday night during the regular season. We were invited to give several of our own programs which are very similar to our N.Y.C. Saturday afternoon events.

In Oslo we also met Miss Pauline Hall, the poet and very active music editor of the daily paper "Dagbladet." She is also one of Norway's finest composers and president of the "New Music Society" under the auspices of which I gave my all-American piano recital in the Norwegian capitol.

After an unforgettable week in Norway we proceeded on our next stop—Sweden. In this city, undoubtedly one of the most beautiful in the world, had lost none of its pre-war charm and grandeur. It is just as gay and festive as ever and we enjoyed seeing again. Here we met H. M. Nielsen, conductor of the Royal Swedish Orchestra, a man of great character and a great leader, who met with justifiable pride when he told us of his success he had recently with performances of works of our own Aaron Copland and Samuel Barber.

We also spent some delightful hours with Carl Garaguly, the conductor of Konserföreningen—the Swedish section of our Philharmonic—Swedish Orchestra, who met with justifiable pride when he told us of his success he had recently with performances of works of our own Aaron Copland and Samuel Barber.

In Stockholm I had occasion to play works of Bartók and Stravinsky as well as the compositions of Roy Harris and Samson Rameau and the Swedish National Radio. These were arranged and pleasant surprise by the technical competence of the engineering staff of Radiotjänst—the Swedish name for Broadcasting Company. Instead of the usual microphone test, I was asked to play anything I wanted for about fifteen minutes and was presented with a tape recording of my own playing. Thus I was able to judge whether the microphones were in the right place, and could achieve a much better balanced piano sound than ever before.

A Quick Look at Denmark

Unfortunately we could deviate only half a day to Copenhagen, "Paris of the North," so jokingly referred to by the Danes themselves—but we tried to make the most of the few hours and went on a whirlwind sightseeing tour of the city under the guidance of my friend, the excellent Danish pianist, Victor Schioler. One evening Mr. Schioler and I went to Copenhagen to congratulate him upon his truly magnificent playing at his debut recital at Town Hall. He also appeared with the Detroit Symphony Orchestra over the air and gave a very fine account of himself when he was summoned on short notice for the visiting Rudolf Serkin in Cincinnati, playing the

Beethoven Fourth Concerto. He and his wife invited us for a real Danish lunch on the fashionable Coque d'Or Restaurant in the heart of Copenhagen, and after the more-than-satisfying meal, they took us for a visit to the Royal Opera House where Mr. Peter Gram, the music chief of the Danish Radio, and the first conductor, Mr. Eric Tuxen.

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Continued on Page 204

Junior Etude

Edited by

ELIZABETH A. GEST

Quiz No. 42

(Keep score. One hundred is perfect)

- How many white keys does the keyboard of your piano contain? (15 points)
- What is the proper name for the kettle-drums? (5 points)
- Who was Clara Wieck? (10 points)
- What is the meaning of *leggato* to tempo; *mezzo forte*, *allegro*? (5 points)
- How many half-steps are there from A-double-flat to D-double-sharp? (5 points)
- What theme is given with this quiz? (10 points)
- Which of the following composers



- What is the signature of the relative major scale of B minor? (5 points)

Answers on next page

Beethoven's Tenth Symphony

Beethoven, as everyone knows, wrote nine symphonies, all of which are very frequently played today in concert halls and also in radio broadcasting studios, so even music students has many opportunities to hear them.

But, a week before he died, Beethoven wrote to one of his friends: "A symphony completely sketched is lying in my desk, as well as a new Overture and other things." This would, of course, have been his tenth symphony, and the other things

March Birthdays and Other Dates

March 2 is the birthday of Bedrich Smetana (1824-1884), who was born in the country that used to be called Bohemia but is now a part of Czechoslovakia. He is called the father of Bohemian music and his most famous opera is *Bartered Bride*.

Maurice Ravel's birthday is March 7 (1875-1937). He was a French composer who spent most of his life around Paris, though born near the Pyrenees. Most music students have heard his *Bolero* and his "Mother Goose Suite."

March 21 is the birthday of the great Bach, Johann Sebastian (1685-1750). Nearly all piano students play some compositions of his, and those who have not learned any should do so.

Arturo Toscanini, the great Italian conductor of orchestras, celebrates his birthday, March 23, this year (living in New York). He can frequently be heard conducting an orchestra on the radio.

March 26 is the day Beethoven died in Vienna in 1827.

March 28 is the birthday of Mussorgsky, the Russian composer of the opera "I Pagliacci" (pronounced Pal-yat-chee), meaning clowns or actors.

March 14 is the birthday of Johann Strauss (1804-1849) composer of waltzes

Charles Dickens, Barbemay, and Sightreading

by Gertrude Greenhalgh Walker

BARBEMAY had just come home from school and dashed upstairs to tell her mother the good news. She had passed all her grammar school examinations and was promoted to Junior High. "Mother," she said, "you're happy! And I'm going to insist you join me in taking piano lessons. There is a fine orchestra in Junior High and I want to join it. If I can't, I won't be fun playing with a big group like that?"

"Indeed it will, Barbemay," answered her mother, "I thoroughly enjoyed playing with the orchestra when I was in school. One can learn a lot from playing in ensemble groups."

"I know," said Barbemay, slowly and thoughtfully. "The director spoke to us about the advantages of joining the orchestra. He said going right reading is more than sight reading, it is an absolute must. But I'm not so sure I can sight read in right reading. You know I always liked to memorize better, and Miss Brown often tells me reading is my weak spot."

"Well, Barb, if you follow Charles Dickens' method of observation it will soon grow into a strong habit with you and help you to improve. Did you ever hear that 'Habit is first a cobweb, then a cable'?"

Barbemay smiled. "Oh, Charles Dickens," she exclaimed, "You read a story of his life and how he walked in bed. Remember? And then you took me to see one of his stories in the movies. Remember?"

"I do, indeed," replied her mother. "And what was his method of observation?"

"It was very simple and did not take much time to acquire. When walking on the street, whenever he saw a store window in which numerous articles were



Portrait and Signature of Dickens

on display he would stop and take a good look. Then he would take out his little note book and write a list of the articles he saw in the window, as far as he could remember. If he had time, he

ETUDE

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen.

Class A fifteen to eighteen years of age; Class B twelve to fifteen; Class C twelve to twelve years.

Names of prize winners will appear on this page in a future issue of ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriter unless you have any reason to do so.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by April first. Results in a later issue. Subject for essay this month, "The Symphony" (repeated from November).

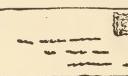
Charles Dickens and Sightreading, cont.

And was she selected? She certainly was. She had a little time to practice her memory training, as the selection was not to be made for two or three weeks. But when the time came the orchestra director complimented her, saying he was delighted to find such a reliable, accurate sight reader. And was

her teacher surprised? She was delighted, too, and told her other poor sight-reading pupils to try the same method.

For besides being a great help, Barbemay said it was real lots of fun, and the best part of it was that you could do it alone or get some of your friends to join in. Try it sometime.

Letter Boxers



Replies to letters on this page will be forwarded when sent in care of the JUNIOR ETUDE.

The following excerpts are taken from letters which space does not permit printing in full:

Dear Junior Etude:

I play the piano, the B-flat clarinet, and sing in choir, mixed chorus, and sextette. I would like to hear from other readers.

Rosalie Bennington (Age 15).

Dear Junior Etude:

I am an enthusiastic reader of Etude. It has helped me a lot. I study piano and composition and love all music. I would like to hear from anyone.

Sally Lieurance (Age 16). Nebraska.

I am a boy who plays the piano and I hope to become a concert pianist. I would like to hear from music lovers.

Floyd Tuzzo (Age 18). Bermuda.

Dear Junior Etude:

I have taken piano lessons for two years and am ready for the third grade. In summer I am in fifth grade. I also play the mandoline and like it very much. My mother makes me play it in the piano piece through carefully until it is memorized perfectly. I can not play just one part of a piece in my mind, so I have to play it in parts and play them with my friend Joyce Bastian. We had a recital lately and I played two solos, and my mother and I played two duets. I would like to hear from both who play the piano.

From your friends CLAYTON MEYER (Age 11). South Dakota

Honorable Mention for Sightreading-Memorizing Essays

Evelyn Elserkin, Carol Kay Williams, Mary Therese Gregory, Robert M. Jones, Shen Viera, Martin Louise Austin, Catherine Alcock, Penny Langford, Helen L. Johnson, Dorothy L. Longhorne, Wynona Taylor Smith, Shirley Rehn, May West, Doris James, Ann Lawson, Janice Clarke, and Helen E. Johnson.

A. Lorraine Carol Knight, Rose Wiley, Ethel Hunter, Anna May Russell, Tess Winter, Madge White, and George Henry Newcomb and Nancy Hayes.

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MARCH, 1949

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PUBLISHER'S Notes

A Monthly Bulletin of Interest to All Music Lovers

March, 1949

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All of the books in this list are in preparation for publication. The low Advance of Publication Cash Prices apply only to single copy orders placed prior to publication. Delivery (postpaid) will be made where the books are ready.

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The Chapel Choir—Book Three—Part Two—Three-Voice (SA,AB) with Organ—compromised.....	40
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Peter's Piano Accordion Book—Kerr.....	35
Keyboard Approach to Harmony—Lowry.....	75
Little Pieces from the Classic Masters—For Piano Solo.....	30
Little Players Growing Up—A Piano Book—Kerr.....	35

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*A Collection of Sacred Songs for the Church Soloist
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A useful collection for the church singer will be this interesting assortment of sacred songs. The contents are being assembled with a view to devotional qualities as well as melodic appeal for the listener, and the grades of difficulty will be suited to the needs of the singer for the general church year will make up the contents.

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LITTLE PIECES FROM THE CLASSIC MASTERS

*For Piano Solo
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by Louis Robyn*

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*For Piano, A Preparation for Playing the Bach Ornaments
by Louise Robyn*



The simplicity and beauty of selected old dance forms of the 17th and 18th centuries from Bach, Couperin, Handel, Purcell and Rameau will charm young and older grade three pianists alike. For this delightful volume, the Advance of Publication Cash Price is only 30 cents, postpaid.

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This album, compiled by a well-known American musician, will be a diverting publication. Unique in plan, it will offer much in the way of musical fun for social and recreational gatherings. In fact, with its content of novelty numbers, old-time dances, marches and patriotic airs, songs from the Golden Age, etc., it is designed especially for evenings of home amusement about the piano. The music is arranged for about grade two-and-a-half, and lyrics are included for singing. Among the contents will be *A Bicycle Built for Two; Daisy Bell; Little Anna Roemer; Tarra Boom-der; The Man on the Flying Trapeze; Hinky Dinky Party Too; and Ain't Gonna Rain No More!*

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(Continued from Page 144)

Orchestra, Erich Leinsdorf, conductor;

April 23-German Pioneers (Bach, Beethoven,

Bruckner, Richard Strauss, Hindemith), the Oklahoma Symphony Orchestra; Victor Alessandro, conductor.

Took part in the NBC

Symphony podium on February 8, will

give in all, eight concertos-six orchestral

and two operatic. As the musical high-

light of his present series he will present

Verdi's "Aida" in the broadcasts of

March 26 and April 2 in order that the

audience may appreciate it in the

concerts, the performances will start

earlier than the usual 6:30 P.M. hour

and extend until 7:30. The artists chosen

to sing the leading roles are Hertha Nelli

("Aida"), Richard Tucker ("Rhodamnes"), Eva Gustavson ("Amneris"), and Giuseppe Di Stefano ("Radames"). Eva Gustavson, new to American opera audiences, will make her first American radio appearance in this Toscanini presentation.

"Aida" is the opera in which Maestro Toscanini made his now legendary first

appearance as conductor at the age of

nineteen. At that time, he was a "cellist

with a touring Italian opera company

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Musical Europe Revisited

(Continued from Page 199)

can travel from one end of the country to the other in less than six hours, all three major orchestras—the Concertgebouw of Amsterdam, the Residentie of The Hague and the Philharmonic of Rotterdam—under the dynamic leadership of Eduard Flipse—collaborated to make this Festival an outstanding success, as they played on alternate evenings in Amsterdam.

I enjoyed our stay in Holland tremendously, although we personally had to "work" some. Especially interesting was my concert in Maastricht, where I played the "Emperor" Concerto in the Beethoven Cycle of the Maastricht Symphony under the energetic young conductor, Paul Hupperts. In this small city of about seventy thousand people, a pair of half of two thousand green chairs, and the excellence of the orchestra both amazed and delighted me. A week before, Yehudi Menuhin played the Beethoven Violin Concerto with the same ensemble, and told me later, when we met in Paris, how, too, was most pleasantly surprised to find such a small city.

Our visit to the broadcasting city of Hilversum was very nice, also. All four radio stations of Holland have studios here, and my recital over A.R.O., call letters for Algemeene Vereniging Radio Omroep, was well received, though spots of rain stayed with us throughout our stay in this wonderful little country of painters, musicians, and tulips.

When, on our return voyage, I finally saw the torch of the Statue of Liberty flashing at me, I felt both happy and satisfied. I was back from my post-war tour to America, and I had come back to my mission. Many European listeners and musicians would henceforth have a changed opinion about American contemporary music as a result of my tour (or so I felt), and this knowledge warmed my heart.

Winter's End Radio Programs

(Continued from Page 144)

The third group, the audience, is a special case entirely. One can scarcely imagine the symbiosis of an audience composed of people who school their theory of music, and I hasten to add, "God forbid!" That goal should not be considered in the formulation of formal theory courses, but is certainly a worthy consideration for the general courses in specific applications or orientation, or whatever value happens to be in vogue. If the practice of education, either composer or performer, is taught correctly the many sides of theory, then the audience will of necessity be considered. No composer wishes to be misunderstood, nor does the interpreter seek anything but complete appreciation of his efforts. The direct problem is then to find the exact point where the composer's craft and artistic ideals and the interpreter's skill and aesthetic sense and the understanding and receptive capacities of an audience all meet happily together. The goal of interpretation is more nearly achieved if all children were taught to read and write and hear and sing notes at an early age with only the same amount of facility that they learn their native language."

appearing in Rio de Janeiro. A temperamental conductor deserted the company, and after trying two others who were booted off the podium, the management asked Toscanini to take the baton. He did, and the critics were unanimous in their ovation opening the score. His ovation was tremendous. This fortunate chance, for which the young musician was well prepared, launched him on his brilliant career. It is of interest to recall that "Aida" was the opera that also introduced Toscanini to audiences of this country in 1906.

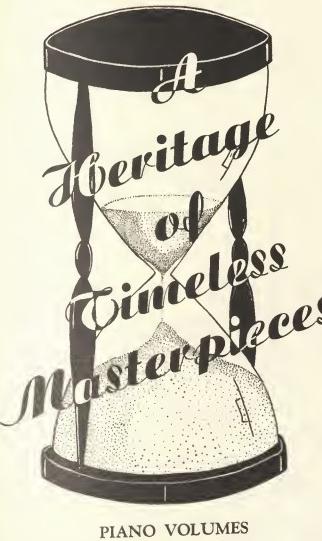
The Music Teachers National Association

(Continued from Page 195)

A music-all teacher can find good musical examples from the literature and all exercises either sung or played in class, seems to me to offer the most to all students of music. I firmly believe in offering composition to first year college students, concurrently with theory. This is usually a very late start! It should begin just as soon as the child can be taught simple rhythmic patterns which leads us to an entirely different subject.

"The interpreter approaches musical theory from an entirely different angle. He usually considers the learning of theoretical nomenclature and the solfège system as separate from composition, upsets his time and energy. He is occupied with its technical development, and considers theory as something far removed from his interesting music making. Unfortunately, it very often is. However, if he were to consider three-part, fourth-part, etc., theory as a means, just as Corney, Op. 49 for four voices, he would have a somewhat better attitude. Both the composer and the interpreter need to be musically literate. They need to read and to hear and to write music with facility. Each needs to perform in some manner. The tendency to specialize in a given field tends to mental development. Students should look to history a bit more often in this regard, to inspect the diverse development of the old masters.

"The third group, the audience, is a special case entirely. One can scarcely imagine the symbiosis of an audience composed of people who school their theory of music, and I hasten to add, "God forbid!" That goal should not be considered in the formulation of formal theory courses, but is certainly a worthy consideration for the general courses in specific applications or orientation, or whatever value happens to be in vogue. If the practice of education, either composer or performer, is taught correctly the many sides of theory, then the audience will of necessity be considered. No composer wishes to be misunderstood, nor does the interpreter seek anything but complete appreciation of his efforts. The direct problem is then to find the exact point where the composer's craft and artistic ideals and the interpreter's skill and aesthetic sense and the understanding and receptive capacities of an audience all meet happily together. The goal of interpretation is more nearly achieved if all children were taught to read and write and hear and sing notes at an early age with only the same amount of facility that they learn their native language."



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